

COMIC BOOK ART TECHNIQUES AND TIPS

SKETCH



#34

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STEVE RUDE

from CREATOR to PUBLISHER



Steve Rude '00

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Robert Wayne Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a new Blood and Roses project in the works that will be appearing at www.bloodandroses.com. Bob is one of the co-founders of Blue Line Art. He can be reached at bobh@bluelinepro.com



Bill Nichols

As editor of *Sketch Magazine*, Bill welcomes the chance to educate and help other pros to pass along their hard-earned knowledge of All Things Comic Book. Bill has inked for Knight Press (*StormQuest*, *Blood and Roses*, *Dead Kid Adventures*), Caliber Press (*Raven Chronicles*, *LegendLore*, *Magus*) and others. Upcoming inkings include *Spike vs. Dracula* from IDW and artwork for the short film *Zombie Prom*. And maybe a few other things...you never know...



Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.



Bob Almond

A comics fan since the age of nine, Bob instantly set his career goal on breaking into the funny book biz. After being hired at Marvel to ink Warlock & The Infinity Watch after the departure of Terry Austin. During the next ten years working for Marvel he had an (ink-stained) hand in projects like Silver Surfer, Stormmasters, Ultragirl, Star Trek: DS9, Slingers and is probably most known for his 3-year critically-acclaimed run with Priest & Sal Velluto on Black Panther. Bob lives in New Bedford, Massachusetts with his wife Diane, 10-year-old son Nathan & cat Tux. You can visit his website The Bob Almond Inkwell at <http://www.almondink.com>



Gary Barker

Gary's earliest professional experience was designing and illustrating concert posters for such groups/celebrities as ELO, Bob Seger, Jimmy Buffet, Andy Kaufman and others through the company Serigrafics. In 1983, he accepted a position with Jim Davis, primarily penciling the Garfield comic strip, but also created countless drawings and concept sketches for such licensees as NASCAR with Richard Petty, Hallmark, Mead, and Scholastic Books. Further, he worked on storyboards for many of the Garfield television specials, developed product art for plush, apparel, toys, stationary and publishing. As a comic book artist, Gary has worked with such publishers as Marvel, DC, Image, Dark Horse, The Boy Scouts of America and others to produce sequential illustration, cover art and promotional images for comic books, magazines and trading cards. Gary has been teaching in adjunct at The Ringling School of Art and Design since fall of 2004.



Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses one-shot titled Blood and Roses: The Wild Wild Future.



Scott Story

Scott Story is a freelance illustrator who has been working in the comic industry for over a decade. He has done work for numerous publishers, including Image, Devil's Due, Digital Webbing, Rorschach Entertainment, and Amp. "Johnny Saturn," which Scott co-writes with Benita Story and provides all the art for, is his first foray into self-publishing. For more information visit his website at www.storystudios.com, or email him at storystudios@earthlink.net. To read *Johnny Saturn*, go to www.komikwerks.com.



Jason Baroody

Jason Baroody is a comic book Writer and Artist. He Co-Founded DisgruntledFanboy Comics & was Art Director of the company. He's worked for several comic book publishers and on many different books. Currently he's working on two stories for "Pop Gun Anthology Vol#3" (Image Comics) as well as several other projects. He is a Co-Founder & Member of Ten Ton Studios and teaches a comicbook class on the weekends. www.tentonstudios.com

BLUE LINE ART'S SKETCH

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Comic books are a **fun medium!** Blue Line Arts' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

Any statements made, expressed or implied in **Sketch Magazine** are solely those of columnists or persons being interviewed and do not represent the editorial position of the publisher, who does not accept responsibility for such statements.

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BILL'S WORDS

It isn't just about **me**.

I know that probably blows your mind, doesn't it? So, how about this one:

It isn't just about **you**, either.

I want you to know that, but to understand this also:

It's about **all** of us. I don't just mean comics, but *everything*. We're all a team in the scheme of things and you'd better **get** that now. There are people around you who matter to you just as you matter to them whether **you** think so or pretend that you don't care. I'm telling you right now that it's time to take a stand for your life. There are bigger issues out there and you figure into them.

If each person who reads this takes something and does something **positive** for the world around them, then it's worth it. Tell important people in your life that you're thinking of them. Tell your parents that you love them. Tell your spouse you're sorry for not being what they've needed, but that from this day on, you'll work on it. You'll try. Take the initiative. Do it. You won't regret it.

I don't. And I'll keep trying...for Rhonda, Victoria and Alexander. And for my uncle Brad.

The Sketch Card Event

Blue Line is sponsoring a **Sketch Card Gallery Exhibit** on March 8, 2008 at **Comics2Games** in Florence, Kentucky. This show is open to **all** artists, pros to fan artists. Blue Line will send sketch cards for the artist to do their illustrations and Comics2Games will set up the display for the event. The Exhibit will be up all day with a get-together with some of the artists from 5 to 8pm that evening. Then, after the show, the cards will be auctioned on **eBay** with the proceeds donated to the **American Cancer Society**.

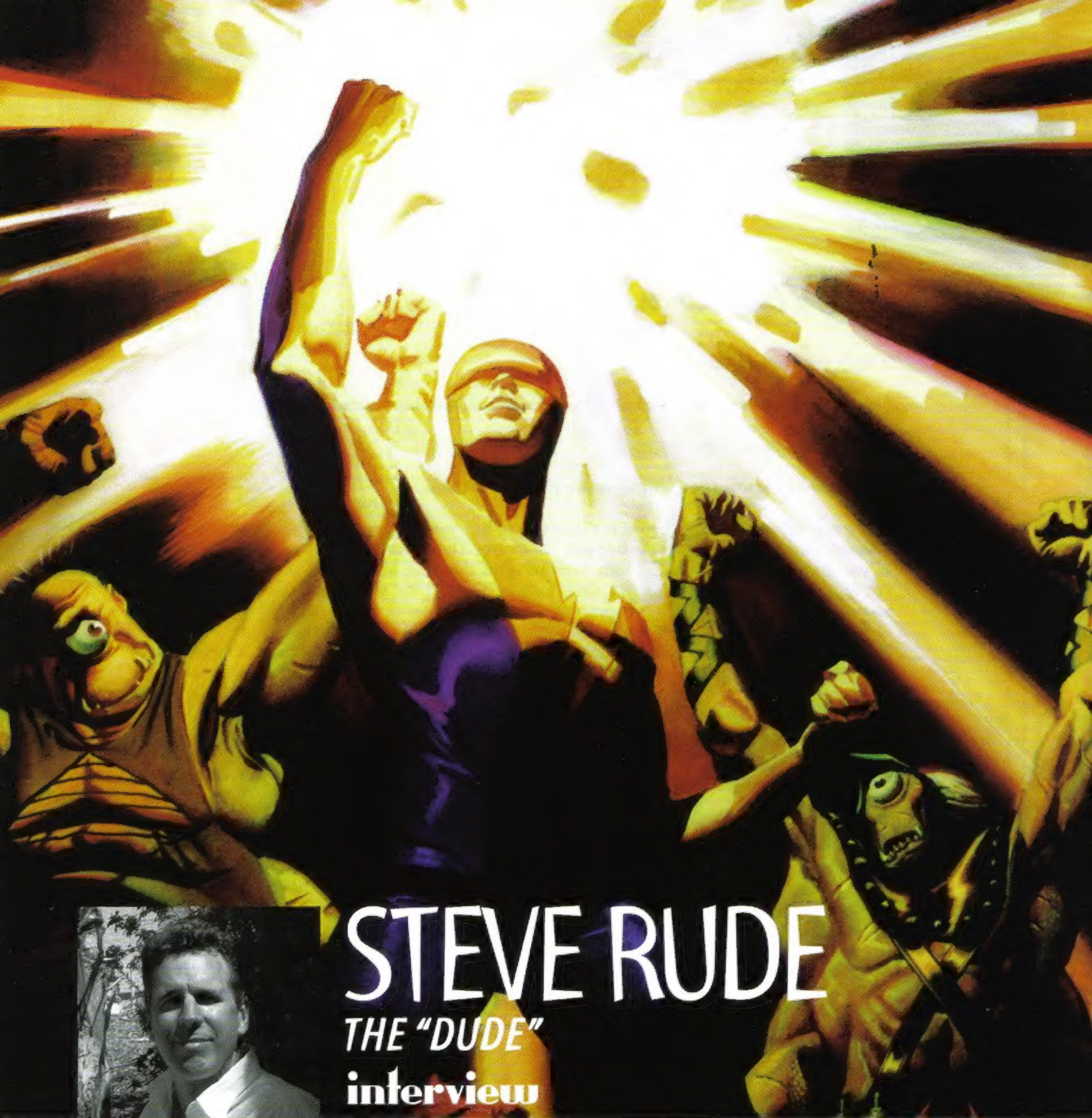
Cancer has touched the lives and families of so many artists and writers. Consider taking the time to illustrate a few cards for a good cause. Blue Line is supplying the sketch cards for the show and will mail blank cards to artists upon request to illustrate for this event.

For more information, contact **Comics2Games** at (859) 647-7568 or you can contact **Jeremy Bell** at jeremyb@comics2cars.com on how you or an artist you know can participate in the event for this worthy cause. And come March 8, 2008, bid on the sketch cards on eBay!

Pass the word along to all the message boards, groups, bulletin boards and other outlets you know. Help the fight against cancer and participate in this sketch card event!

Make your days count.

Bill



STEVE RUDE

THE "DUDE"
interview

by Bill Nichols



Years ago, when I was a comics retailer, I had the chance one evening to read a bunch of issues of Nexus all in one big go. I loved it and became a fan of the artist Steve Rude. Not long after, I got to meet the man himself and in person, he was as nice a guy as I'd heard. I'm still a fan and he's still a nice guy and still very much an awesome artist. Meet Steve Rude.



Sketch: What's on your drawing table right now, Steve?

Steve: I'm working on an 11-page Sundra Peale story for *Nexus* #100. It's going as expected—slow. But it's exciting to finally be painting some of our backup *Nexus* stories in watercolor. That's a long overdue first for me. Since forming Rude Dude,

I'm ready to try most anything I've ever wanted to do with my career. It's very liberating. Painting some of the stories, like Alex Ross has done, is one of them, though I don't think anyone can quite reach his talent level. I'll give it my best shot, though.

Sketch: Is there anything you wish you doing instead?

Steve: Nope. And it's been even better since I've hired someone to do the lawnwork.

Sketch: Looking around your workspace, what things surround you and affect you?

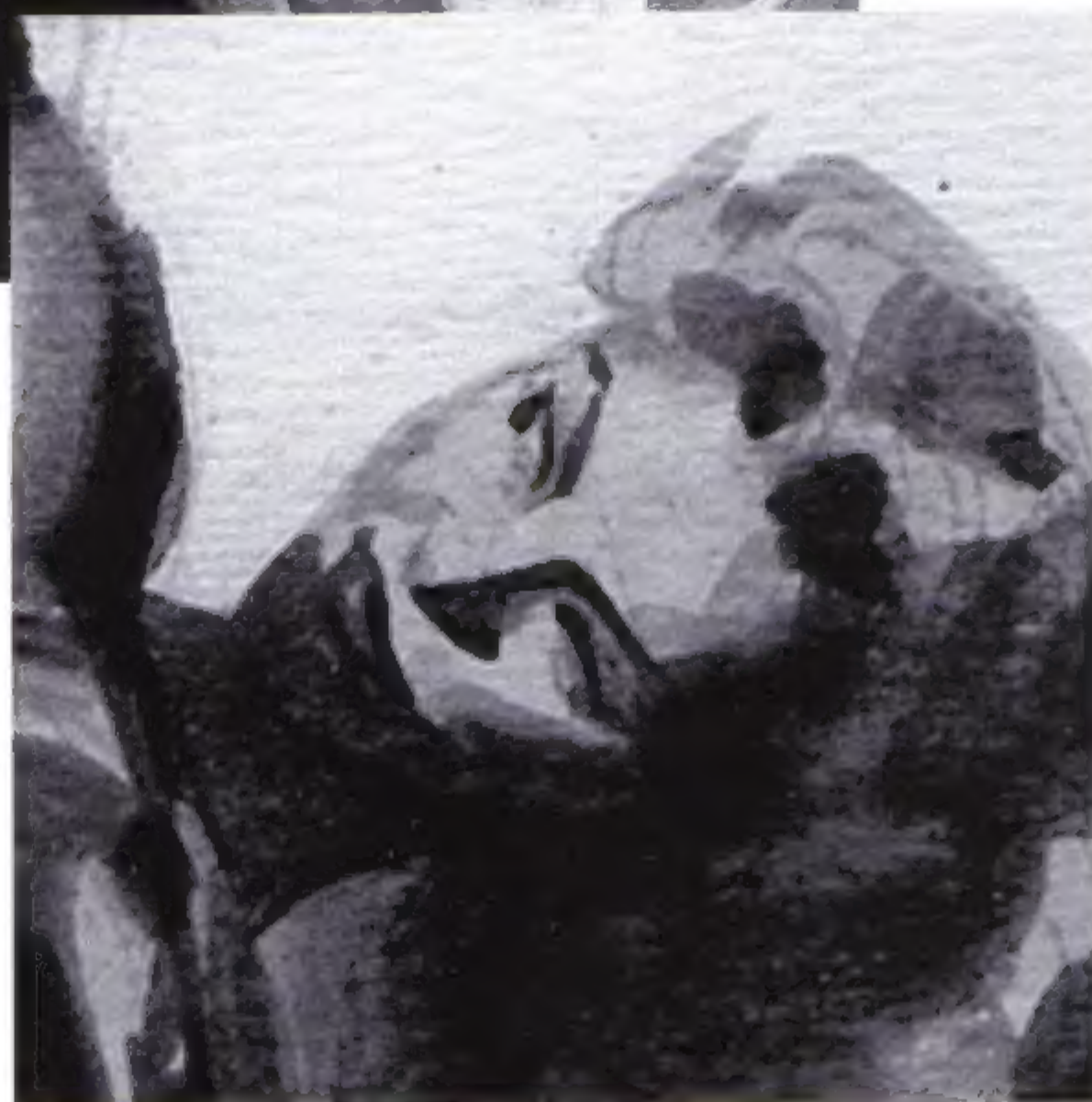
Steve: I have a large studio space in a two-story house. I live with Princess Gino, whom I've wisely married, and have

Supergirl © DC Comics. Artwork by Steve Rude.



two little kids, Mr. Silly (aka Brandon) and Super Little Kid (aka Jessica). Ages 6 and 4. I just turned 50.

I have an area to draw and an area to paint. Two separate areas. I used to have an animation set-up, but finally moved it to make way for a life-drawing area.



Sketch: What inspires you when you create comics?

Steve: Thankfully, I still have inspiration. Good thing I have a good role model in Jack Kirby. He was past 50 when he did his greatest work. Jack always said there's nothing more challenging than doing comics.

Sketch: What's the process of creating comics like for you?

Steve: The process is the same outwardly, and probably inwardly, too. I read the script, go thru the thumbnail stage, research, and then the hard part—actually drawing the pages! Good thing being creative has so much fun built into it.

Sketch: What's your day like?

Steve: Well, first of all I'm getting up too late lately. The alarm goes off at 10.00 a.m. but I'm never quite awake by then.

Shameful. I've started working night hours because of the work needed for Rude Dude. Putting the "Sillies" to bed is

always traumatic. They never want to go to bed, especially "Super". When I'm finally roused, I usually do business and e-mail responses in the morning (that's after 10:30—ugh!) and I can usually start work around 1:00.

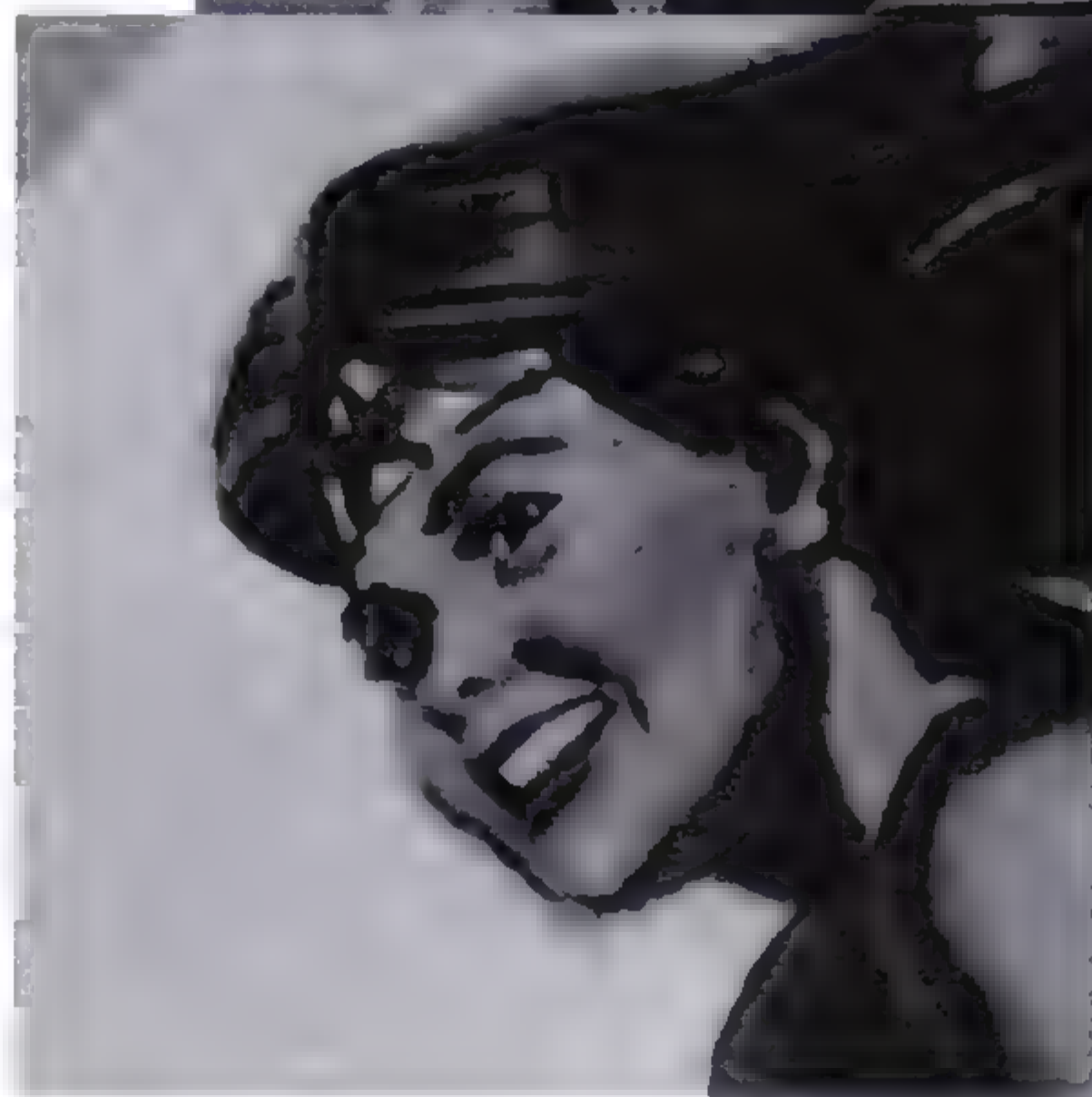
Sketch: How do approach doing a page? Or a whole story?

Steve: As you all know, it's all dependent on the script. I read the story first as a fan, to see if it entertains me. If it's lacking something or feels internally wrong to me (more often than not), it has to be brought up to standards. Otherwise, I'll just go ahead and start thumbnailing. If it does need a rewrite, then I'll talk to the writer first. My story standards must be getting tougher, because I've sent more than my share of recent scripts back for a higher polish.

Sketch: What do you think about art school and formal training?



Wonder Woman © DC Comics Artwork by Steve Rude

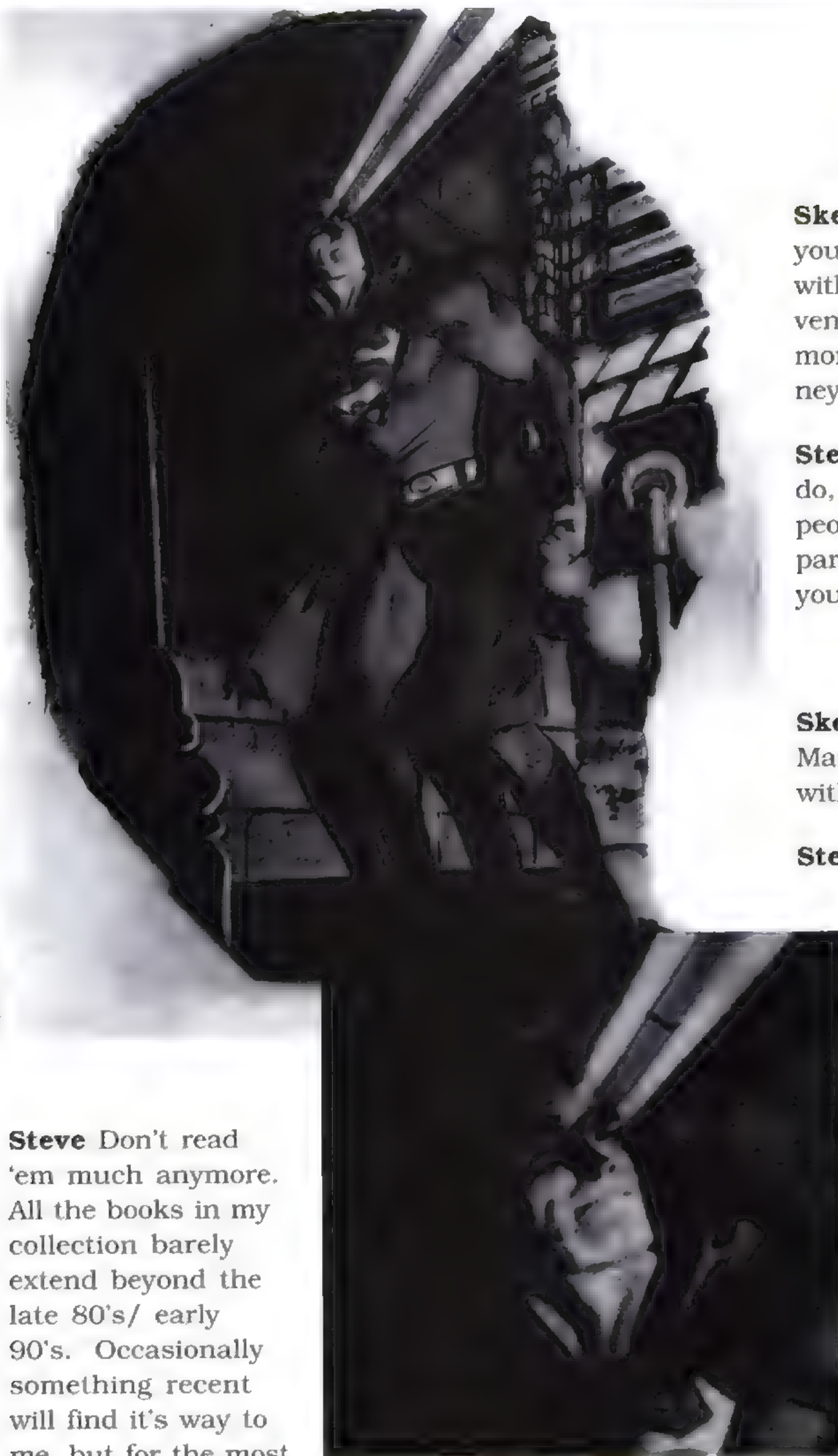


Steve: School was very important to my career, and still is. But the teacher, as you know, is

everything. Still—school or not, all the good/great artists are really students for life. Mastery is perhaps for the delusional. Unless one thinks they're beyond improving anymore.

Sketch: I know that you have influences. Is there anyone current whose work you follow?

Superman © DC Comics Artwork by Steve Rudo



Steve Don't read 'em much anymore. All the books in my collection barely extend beyond the late 80's/ early 90's. Occasionally something recent will find it's way to me, but for the most part, comics today have a very cold and superficial kind of feel to them. Alex Ross is always nice enough to send

me what he's been working on. He's always been an amazing gentleman to me.

Sketch: Are there writers you might like to work with or do you see this venture as becoming more your personal journey as a comics creator?

Steve: Well, whatever I do, it's going to involve people I hand pick. That's part of the fun of starting your own ball game.

Sketch: What does Gary Martin bring to the table with his inks?

Steve: Brushes and pens, I believe. An occasional entree', if asked. Mainly, my standards for inkers are so lofty, it's all Gary can do to keep my drawing intact. My pencils are fairly tight, but one line off and a smile turns into a crooked sneer. I myself have a hard time with it. Inking is a tougher job than I or most people think! There's very few Alex Raymond types out there, and I'm not quite as "inker-proof" as Jack Kirby could be at times.

Sketch: Is there anyone else whose inks you like to see over your pencils?

Steve: Can't think of anyone off hand, except maybe myself. I've had 'em good and I've had 'em fast, but not too many inbetween. I guess that's the trick.

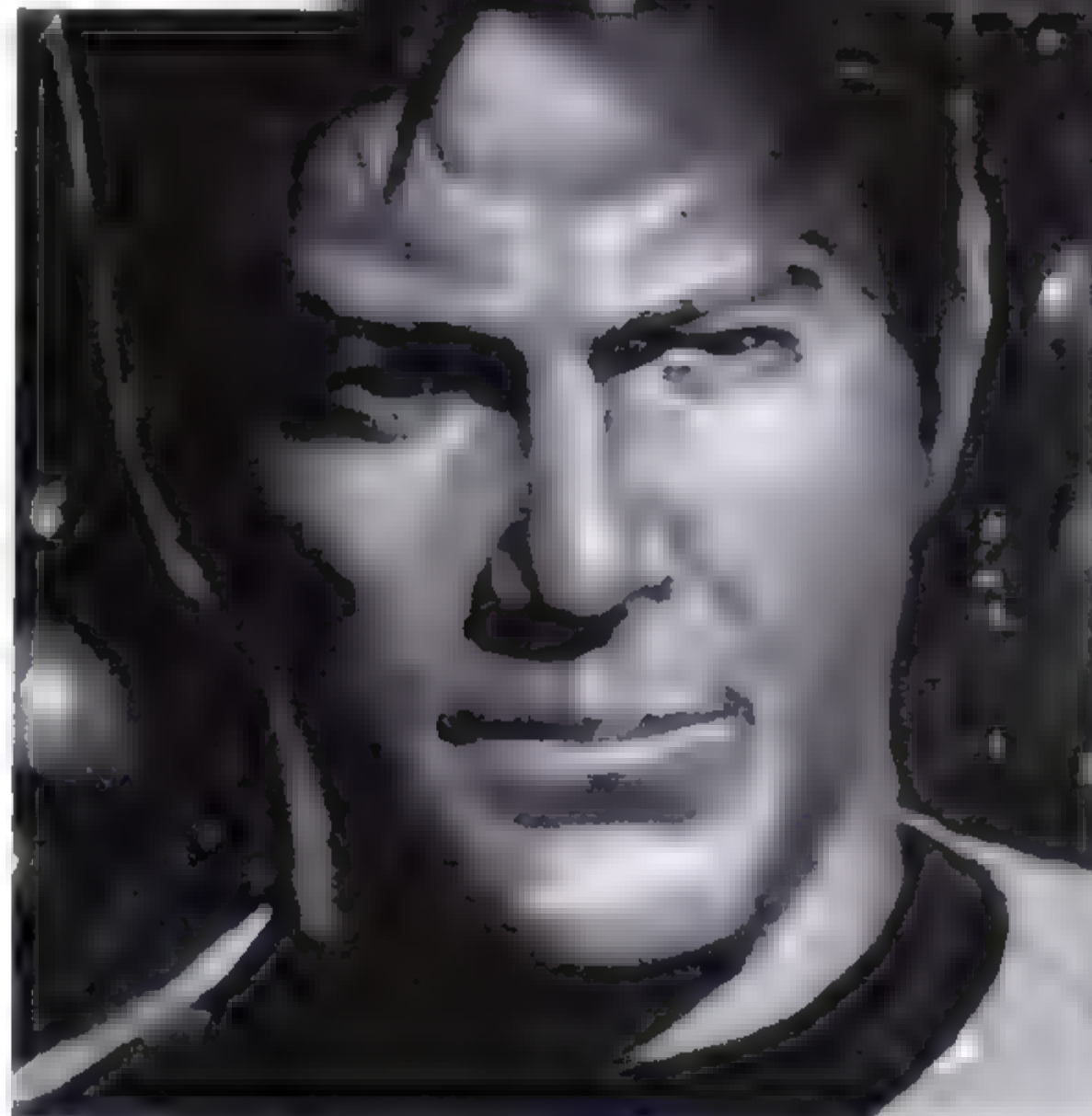
Sketch: What are the tools you use?

Steve: I use the standard blue "easier-to-erase-the-better" pencil to lay things in. Then I'll go in with an H-B or an H for the tights. What I really need is something between an H and an H-B. I'm still waiting for someone to rename the pencil business to make sense. How about H for "hard" and S for "soft"? What's with this F and B nonsense?

Sketch: How do you feel about being an influence or a mentor to those trying to become comics artists?



Captain Kirk © Paramount Pictures Artwork by Steve Rude

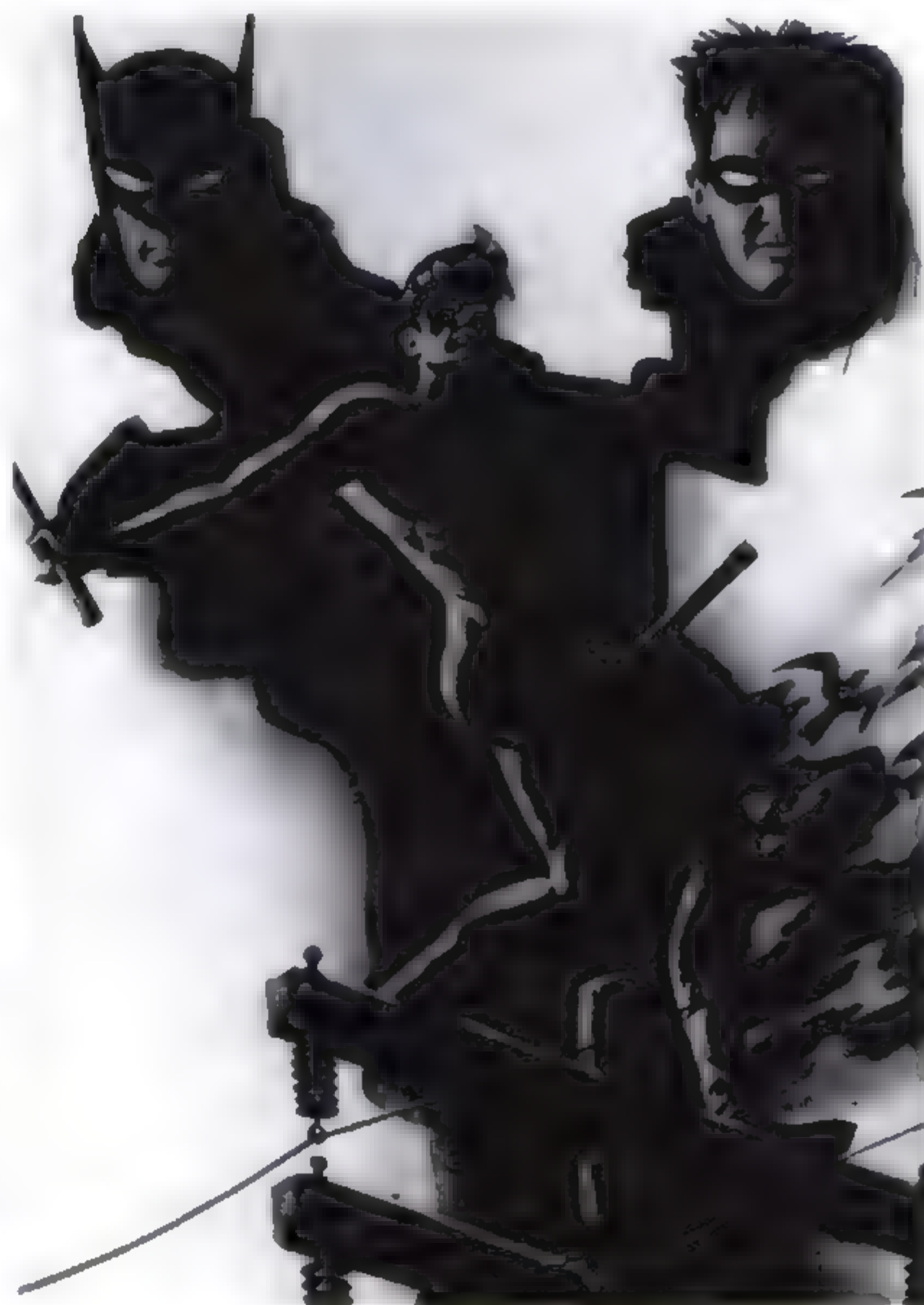
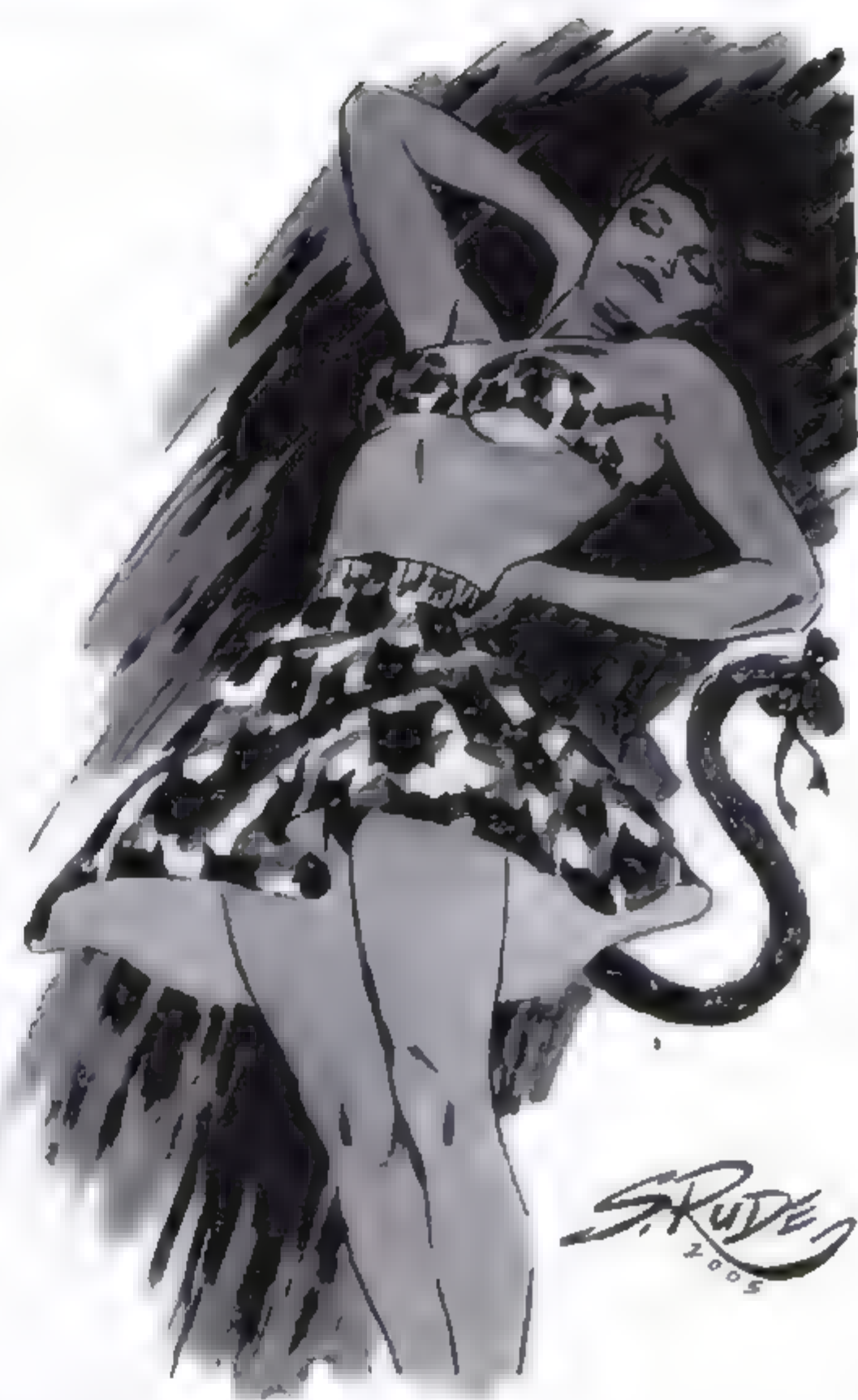


Steve: I feel it my duty, having spent so much time learning to understand drawing and

painting, that I'm always happy to help anyone sincerely in need of some help. Much of it is simpler than people usually overthink it to be. Mainly, it's just understanding the comic practice of clear storytelling from growing up and reading them, and just applying what you've learned thru tons of practice and more practice.

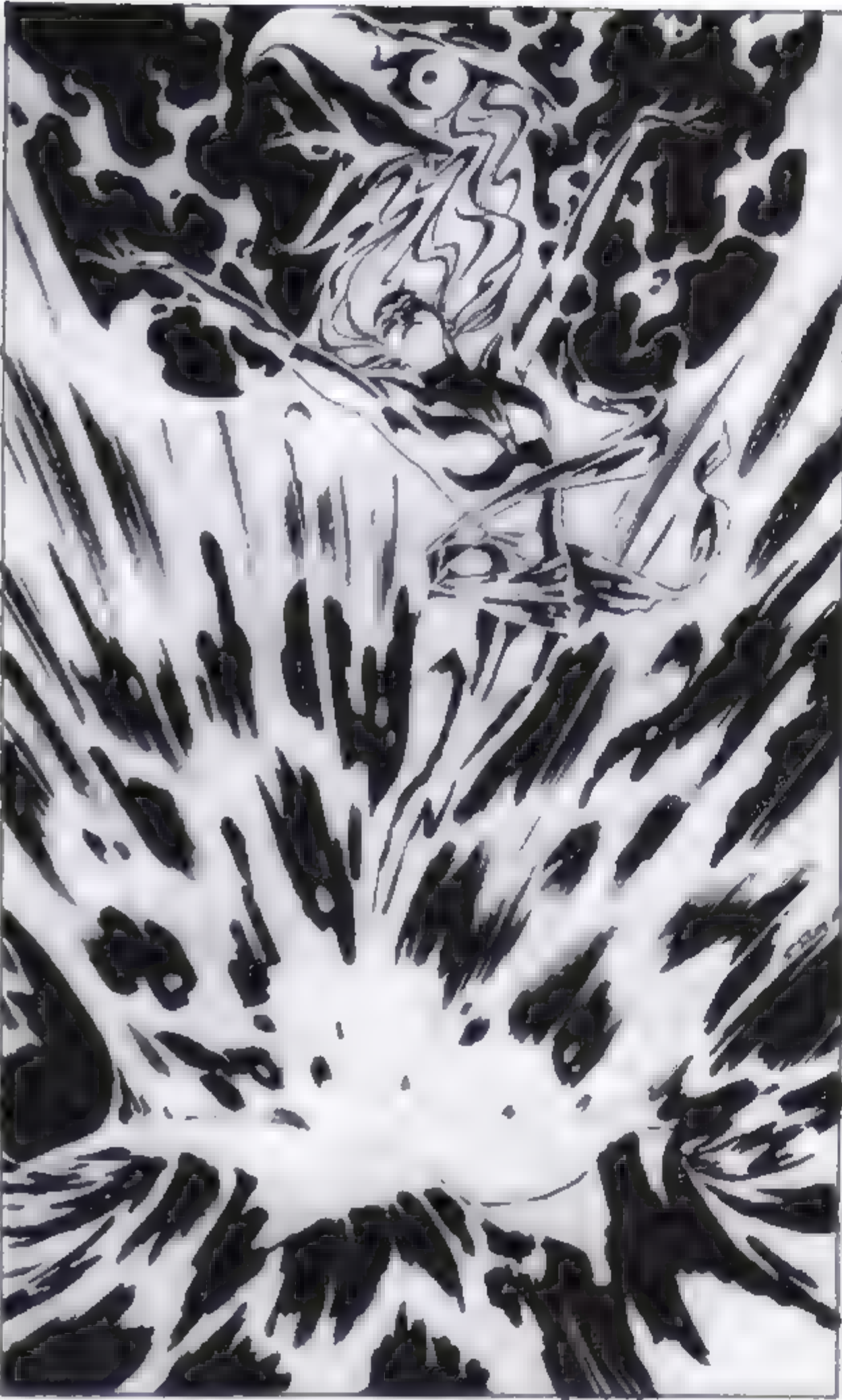
Sketch

Hulk and Doctor Doom © Marvel Comics Artwork by Steve Rude



Nightwing © DC Comics Artwork by Steve Rude

Phoenix © Marvel Comics Artwork by Steve Rude



Powergirl © DC Comics Artwork by Steve Rude



Thor © Marvel Comics Artwork by Steve Rude



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Sketch



Charity Art Exhibit

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David Mack	Adelso Corona	Scott Shehi
Dick Giordano	Charles Hall	
Steve Rude	Rudy Garica	
Todd Nauck	Nick Neocleous	
Bong Abad	Jay Fife	
Mark McKenna	Don Perlin	
Diane Cassell		

A complete list of creators will be available on our website
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Dead Kid artwork by Joe Coroney



A successful professional writer has to balance all kinds of different personality traits, some of them seemingly contradictory. It's like having a little bit of Morty Coyle and a little bit of Dead Kid lurking inside the same personality.

The Multiple Personalities of a Successful Writer

The Universe at Your Finger Tips

Thoughts on Scripting Comic Books

by Tom Bierbaum

Sometimes it seems like, if you want to succeed as a creative writer, you've got to develop a split personality. Literally. And that really isn't such an exaggeration. Developing little individualized personalities that you can compartmentalize inside your head can really be a key to surviving in this business and not losing your sanity.

For example, I've told creators who're just starting out to develop an arrogant alter ego when dealing with over-zealous criticism, a personality you can shift into privately when some smart aleck is gleefully ripping apart your work. That's when it's good to just go to a place somewhere inside your brain where you can immediately dismiss the negativity and erase it from your memory.

You don't want to become a generally arrogant person in the other aspects of your life, especially when listening to thoughtful feedback that can help build you into a stronger writer. But when someone is just beating you up for doing it differently than they would have done it themselves, it's good to have that little arrogant guy somewhere inside you to privately toss that negativity into a mental wastebasket and have it be gone forever.

And there are lots of other ways you need to be a virtual split personality to do your best in this business.

For instance, some days you're the creative genius and some days you're the savvy business mind. You can't be a successful professional without at least a little of both. If you want to do great work and make a good living at the same time, you've got to master both skills. And if you really don't have that business mind in you at all, you probably need an agent or some other representative to protect your professional interests while you focus on the creative matters.

Another example. Some days you're a drifting, lazy slacker, just clearing your mind and waiting for the next great idea to wander into your head when it feels like it, and some days you're a highly disciplined craftsman cranking out precision work on a tight deadline and to exacting specifications. If you want to be able to come up with great ideas and be able to execute them well, you've got to do both.

Some days you're completely self-absorbed, utterly submerged and completely fascinated by the intricacies of your personal experience on this planet, and some days you're a dedicated student of the world around you, drinking in the details of everyone and everything that surrounds you. If you want to write stories that are unique to you but also a commentary on the human experience that will be relatable to your audience, you've got to do both.

One day you're the consummate team player because that's what the assignment requires, and one day you put your foot down and say it's going to be your way, dammit, because you're responsible for the work and that's what it requires. Your role on any given team is going to require one or the other approach and sometimes both.

Sometimes you open yourself up to all kinds of diverse creative expressions, reveling in and

learning from the kaleidoscope of innovation and invention all around you. And other days you say that's all well and good, but you're going to focus exclusively on what you know and what really turns you on. This is how you keep your work fresh and inventive while also becoming very good at what you like most and do best.

And sometimes you find yourself shifting back and forth between that creator who knows deep down that he's damn good and deserves a wide audience and that creator who's his own worst critic and who will never be truly satisfied with anything he does. That's how you simultaneously possess an assertive creative personality and an inner insecurity that motivates you to always make your work just a little better than it was before.

The common thread here is balance. You need a lot of different qualities to do this job successfully and some of them kind of conflict with each other. Don't be an absolutist - somebody who's always uncompromisingly following one path. That isn't admirable or creatively pure, it's just an immature way of looking at the world and how you deal with it.

Achieving this kind of balance involves the self discipline to use the exact set of mental tools you need when you need them, not allowing emotional reactions to rattle you into pulling out a sledge hammer and trying to force a solution onto the problem at hand.

More than anything, get rid of insecurity - doubts that bully you into rigid thinking. Be secure enough to be calm, rational and flexible. Be the kind of writer you need to be right now, even if it's completely different than the writer you were yesterday or will be tomorrow.

The characters you write aren't two-dimensional cut-outs who bludgeon their way through life with one set of pat answers, and you shouldn't be either.



Show Me Something, Tell Me Something

Don't Make the Writer Turn the Dialogue into Crib Notes

Notes to Draw From

by Mitch Byrd

Dialogue and Description

When we draw comics, we jump into that realm Hitchcock referred to as *cinema*, cinema in that the pictures speak for themselves, and if the pictures speak for themselves, do we need the dialogue describing what the drawing is clearly showing us?

The answer would be no.

You might think this a writing problem, but it is just as much the illustrator's responsibility to move the story along as the writer's.

If the writer jots down dialogue for the character in the instance of "I am running after you bad fellows" or "I will punch you with intense ferocity" and the reader can see that Speedy Man is chasing the bad guys or that Punchy is punching them with intense ferocity, then the writer can turn his or her efforts to one-liners and possibly limericks. And here's a note: "Here's the punch line!" has been used way too much.

So we should be able to follow the story to some extent by simply looking at the pictures. I'm not trying to minimize the writer's job, but just trying to hint that: Don't make the writer do *your* job.

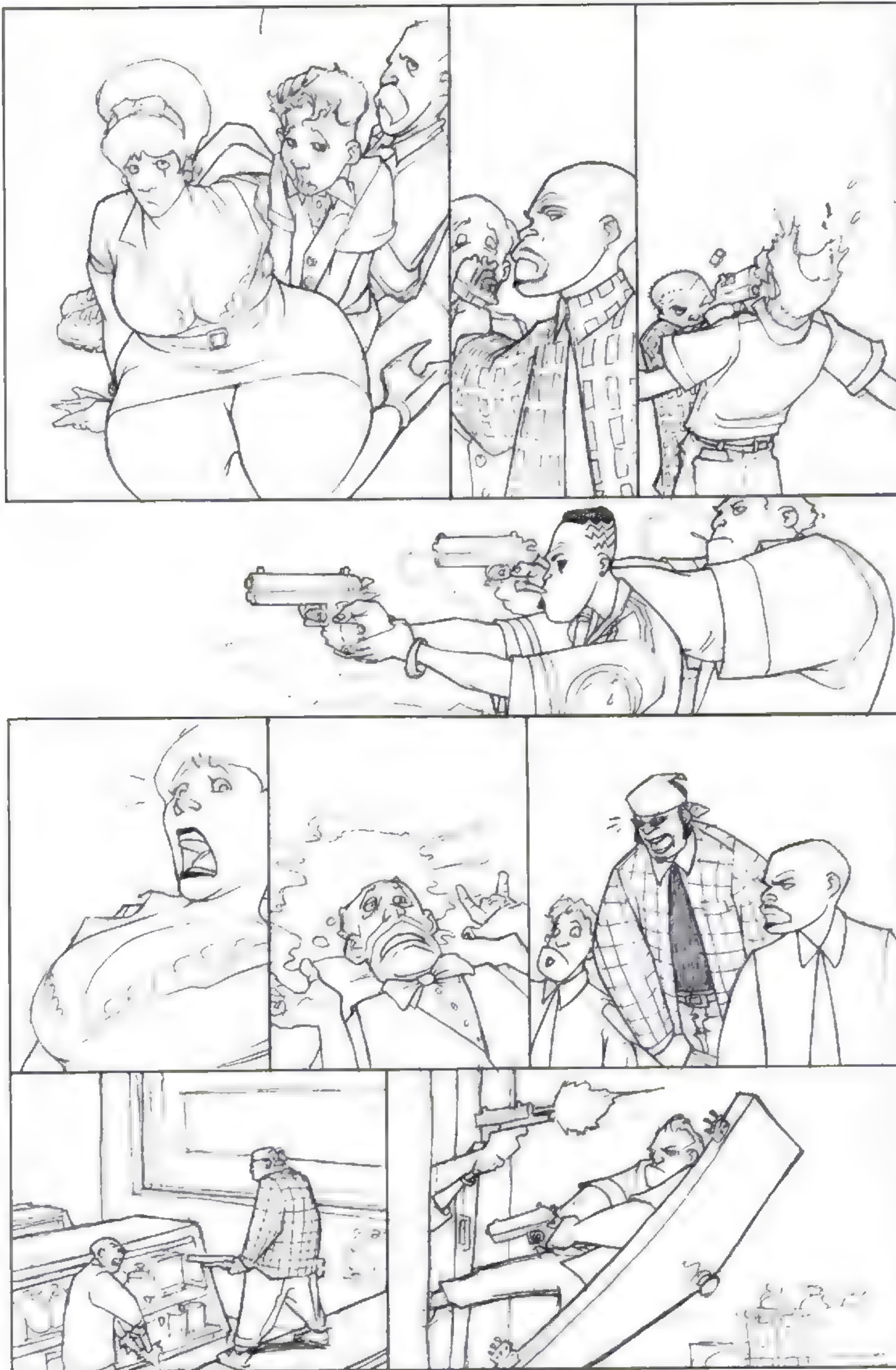


Now, in the example from one of my many rejected story ideas I have drawn a sequence about a gangster on death row who is reminded of the reasons he is on death row by the ghosts of previous occupants. These samples are presented without dialogue.



The first page, the con is haunted by ghosts and the three following pages show two undercover cops making an effort to stop the death row gangster and his crew in a robbery that goes down badly. Now's that's a simple plot for four pages, but if you consider that the writer will flesh out the characters with riveting dialogue, then drawing action and effect of action becomes a sort of fun thing, like being omnipotent.

Action should create reaction, whether physical movement or facial expression when two characters are speaking.



Remember to leave some room for the dialogue. Discuss with the writer how much space might be needed for certain panels. Often writers have definite "lines" they want to get in for certain characters.



Just remember not to have the characters constantly standing around and “posing”. Have them doing things, your story depends on it.

Another reason I didn't put any dialogue on these sample pages is that some of you may want to practice dialogue.

Don't forget: **artists and writers.**

Sketch

AFTERBURN MEDIA FORUMS: ART CONTEST WINNERS

<http://bloodandroses.com/cgi-bin/iB.cgi/ikonboard.cgi>



Each month the talented artists of the message board compete in drawing a sequential page or illustration of the story segment supplied by Sketch Magazine Bill Nichols. The winner of the contest is published in the magazine and obviously, vector aka Steve Lydic has been doing a lot of work (and a lot of winning)! Congratulations, Steve!

Vampire:

- #1 Vector
- #2 Flairbrusher
- #3 Marpa_lotsawa

Dragon Slayers

- #1) Vector
- #2) Morphosis
- #3) Flairbrusher

Zombie Kind

- #1: Vector
- #2: PaperSpirit
- #3: Reddjam

Pirate's Ivory

- #1: Vector!!



Stop by the Sketch Forums to participate in the next art contest.



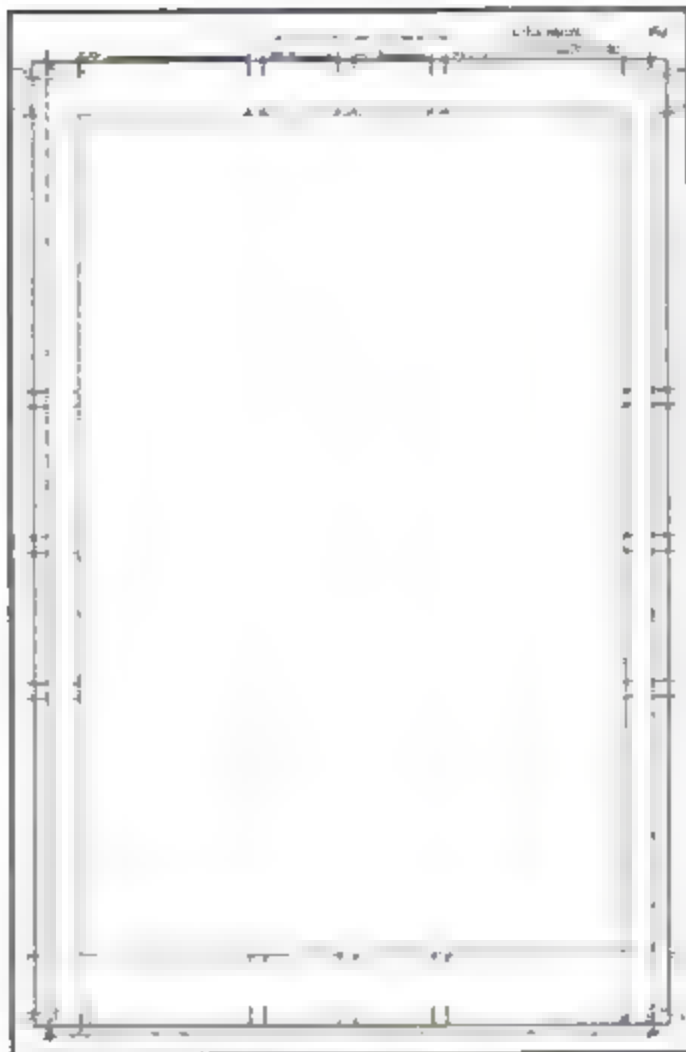
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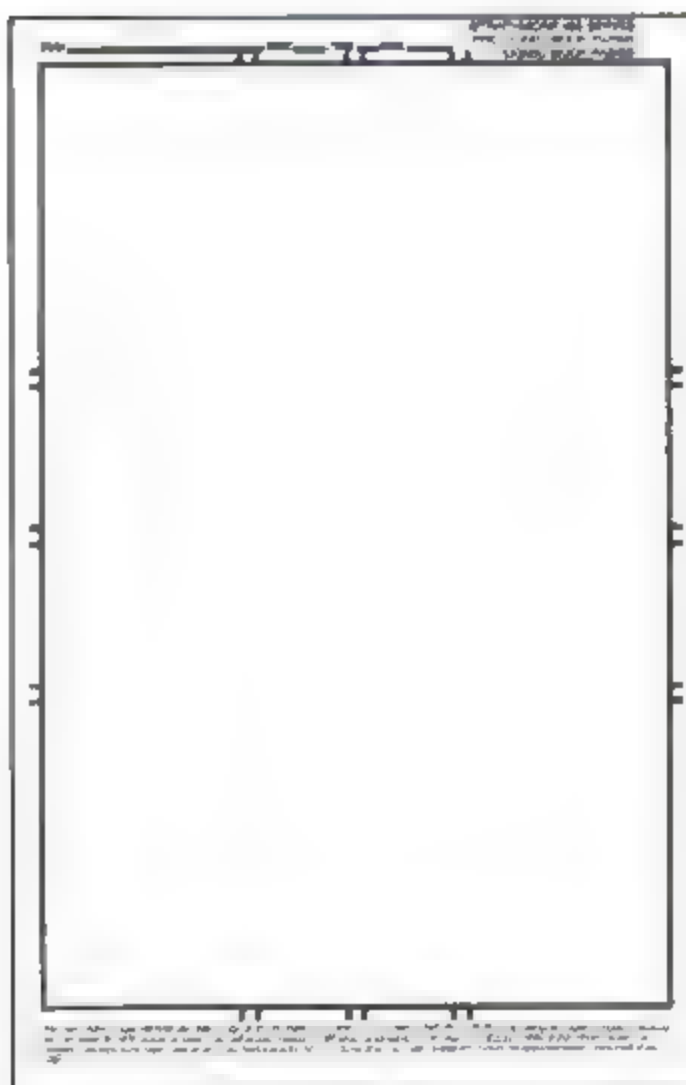
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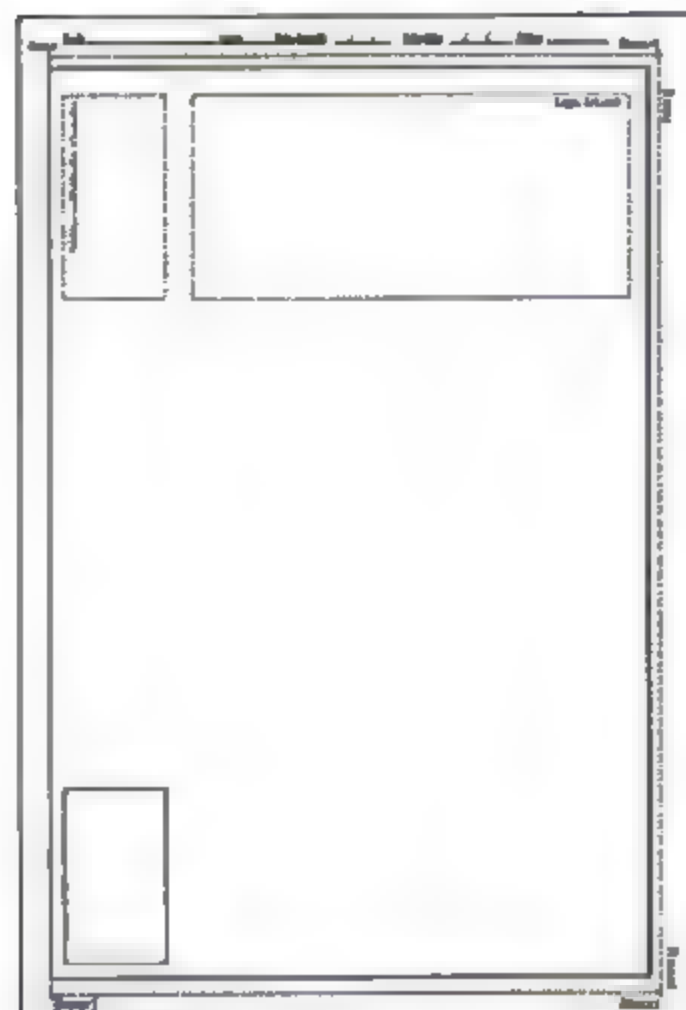
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PLY

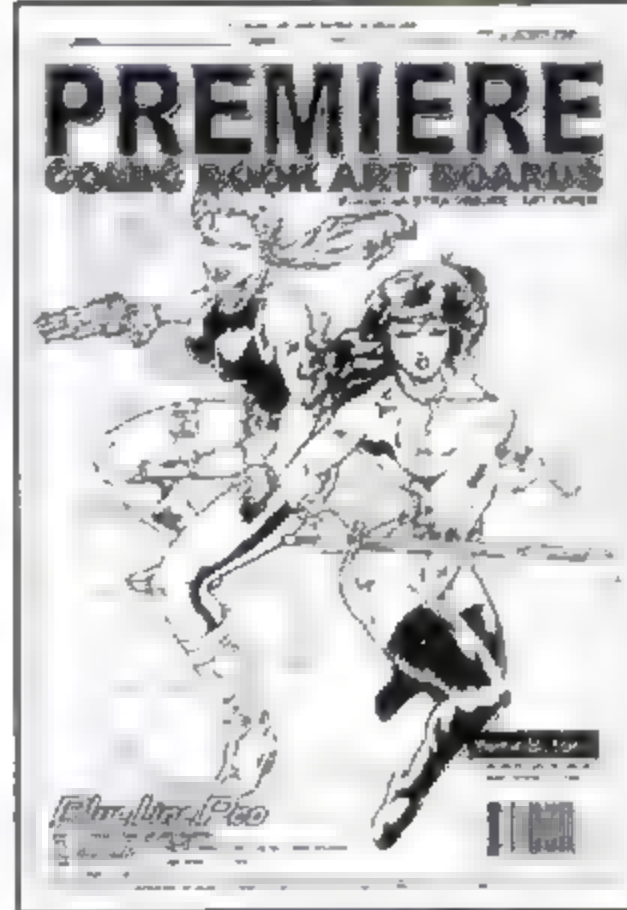
Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply



Traditional Format Art Boards



Cover Sheets



PREMIERE300(STRATHMORE)

300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

ITEM# BL1041 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

ITEM# BL1042 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged

PREMIERE400(STRATHMORE)

400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available. **Strathmore**. Like the rest of the Blue Line products the 400 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **\$400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged.

ITEM# BL1043 SMOOTH 2-PLY SRP \$21.95

ITEM# BL1045 SMOOTH 3-PLY SRP \$32.95

• **\$400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged

ITEM# BL1044 REGULAR 2-PLY SRP \$21.95

ITEM# BL1046 REGULAR 3-PLY SRP \$32.95

PREMIERE500(STRATHMORE)

500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber. Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged

ITEM# BL1047 SMOOTH 2-PLY SRP \$47.95

ITEM# BL1049 SMOOTH 3-PLY SRP \$66.95

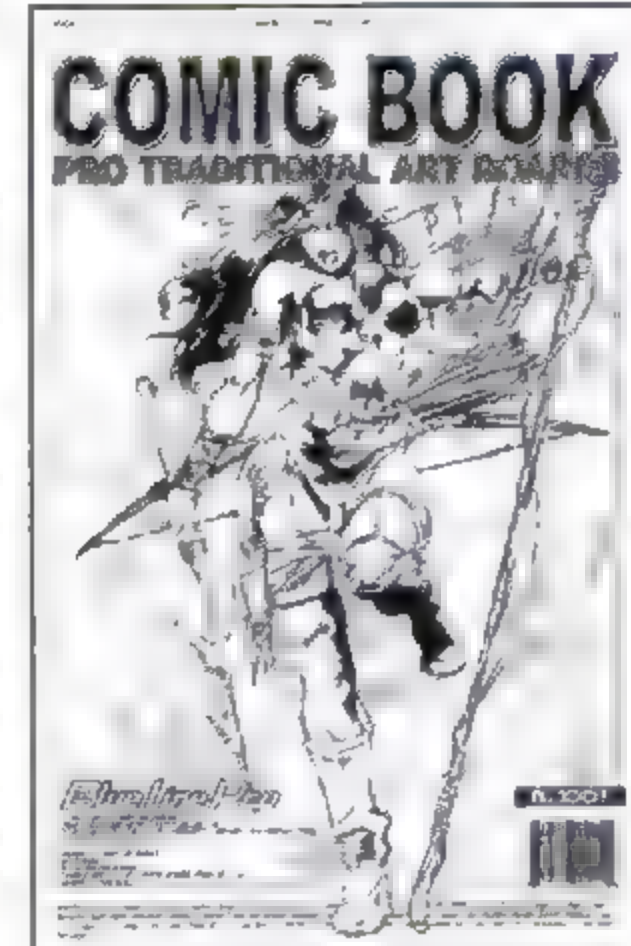
• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/bagged

ITEM# BL1048 REGULAR 2-PLY SRP \$47.95

ITEM# BL1050 REGULAR 3-PLY SRP \$66.95



PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers, wash, acrylics.

ITEM# BL1038 SRP \$18.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/bagged

PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

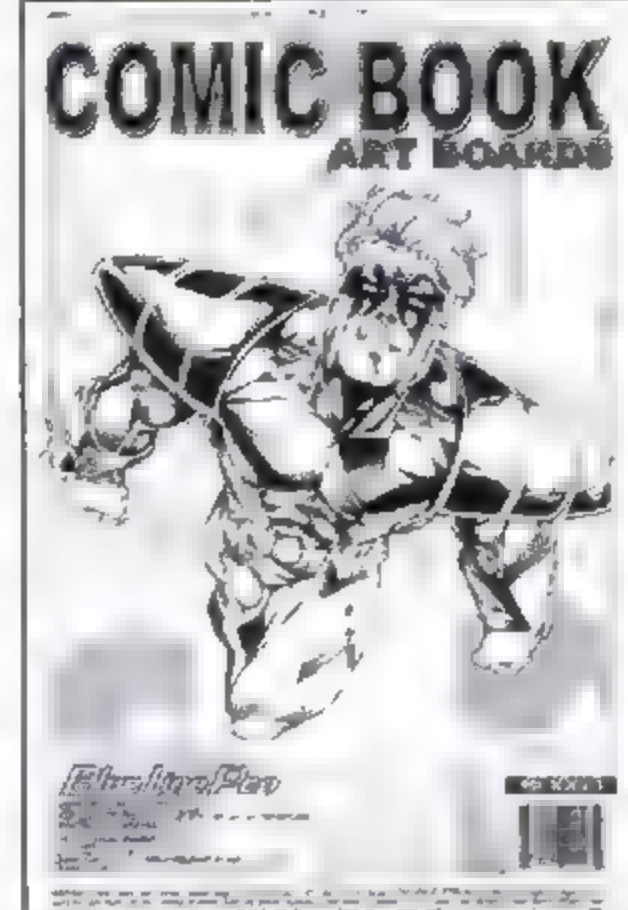
Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers, wash, acrylics.

ITEM# BL1001 SRP \$18.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/bagged



COMIC BOOK BOARDS

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash.

ITEM# BL1003 SRP \$14.95

24 pages of Brite Art Index per pack

11" x 17" pages with a 10" x 15" non-photo image/bagged

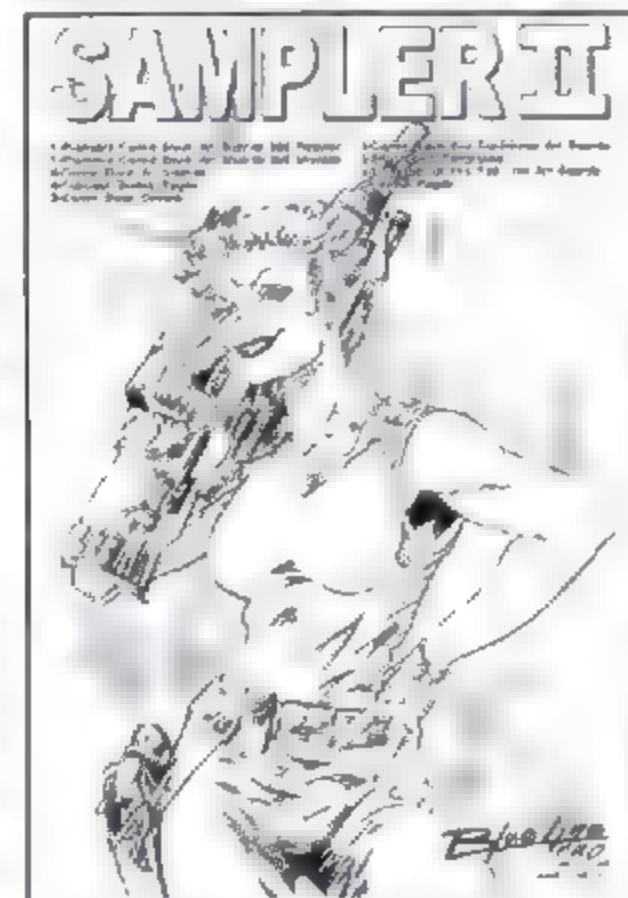
COVER SHEETS

These Comic Book Cover Sheets show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink.

ITEM# BL1007 SRP \$11.95

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/bagged



BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C B Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

ITEM# BL1040 SRP \$16.95

25 pages of 8 different Blue Line products

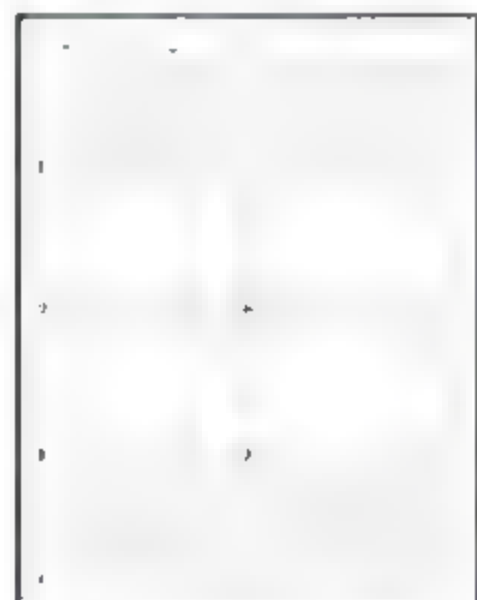


CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc. or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM # BL 1004 SRP \$10.95

25 art pages printed in non-photo blue/ bagged



LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue. of course features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM # BL 1005 SRP \$10.95

30 8 1/2" x 11" pages printed in non-photo blue/ bagged.



PENCILER AND INKER STARTING SET

With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality.

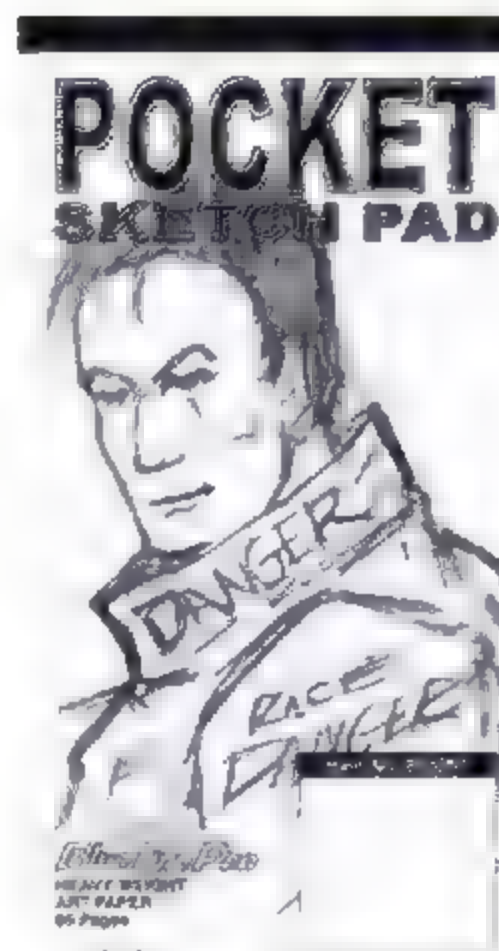
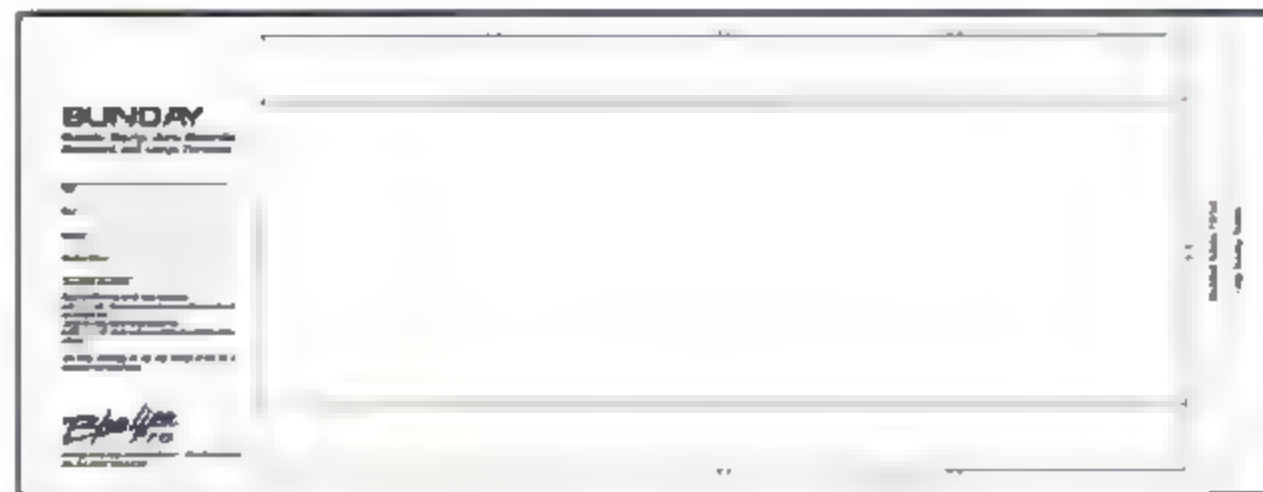
**ITEM # BL1055
SRP \$44.95**



COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes. The first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

**BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips
- ITEM # BL 1052 SRP \$14.95**



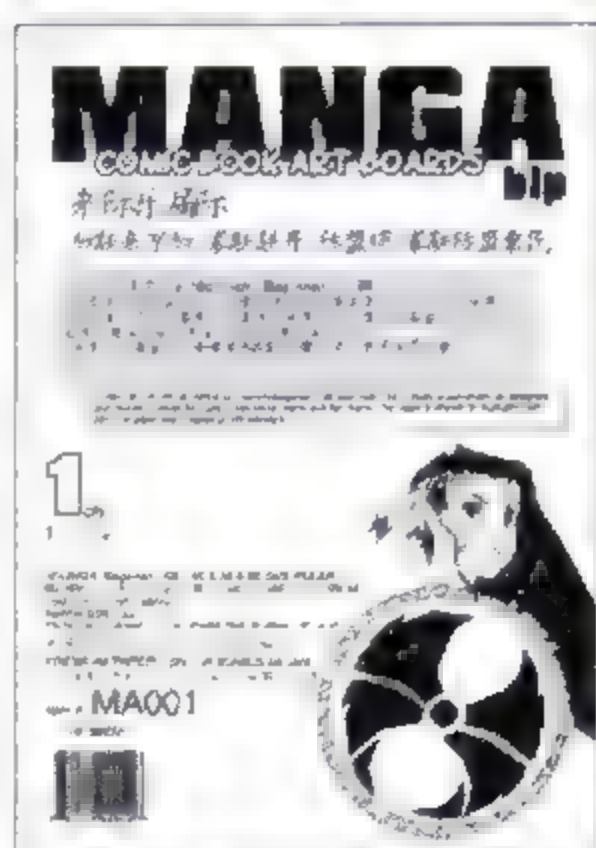
POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for penciling, inking and washes. 50 pages, 5" x 9 1/2" / padded, two on or cover.

- Item # BL1051

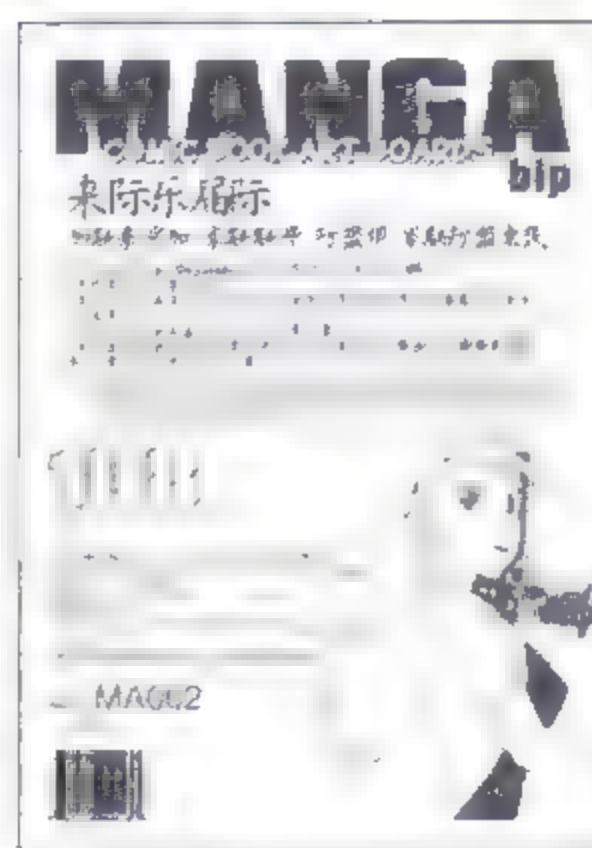
SRP \$6.95

MANGA COMIC BOOK ART BOARDS



MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE - RULER/182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
- Item #MA001 SRP \$7.95

MANGA COMIC BOOK ART BOARDS 1 PLY (Professional) B4 size book. The paper size is based on JIS standard B4 SIZE - RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
- Item #MA005 SRP \$10.95



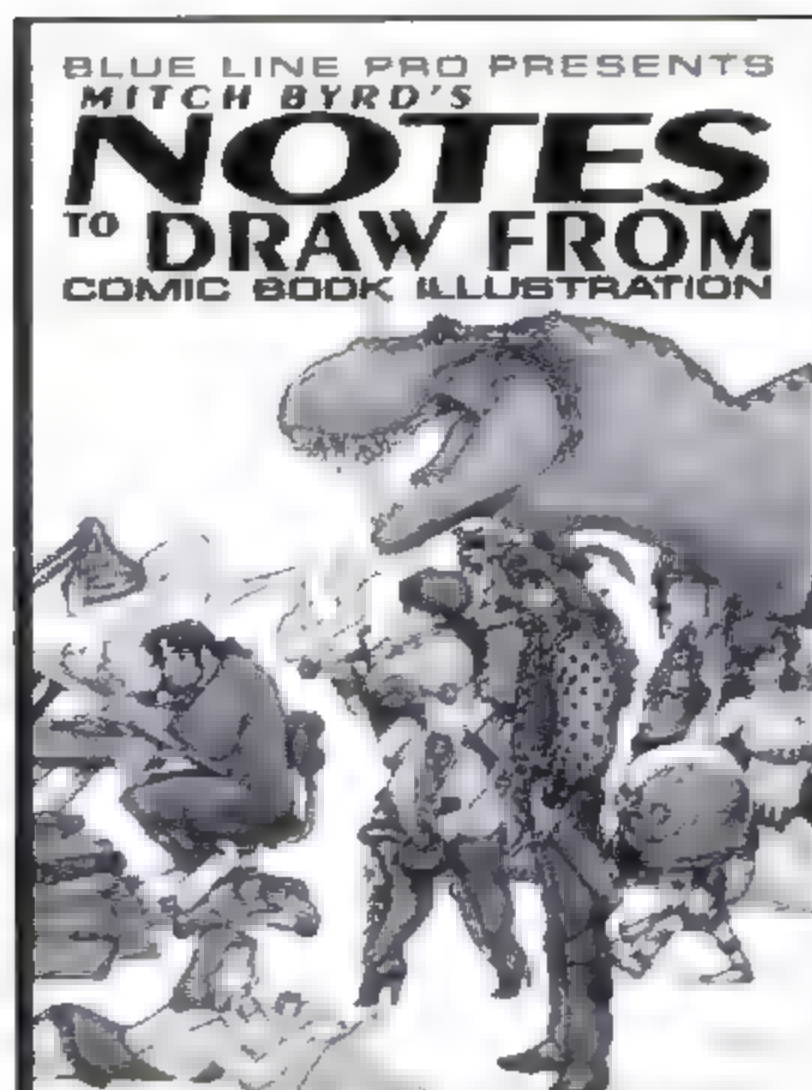
MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE / RULER/182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
- Item #MA002 SRP \$9.95

MANGA COMIC BOOK ART BOARDS 108 lb. (Professional) B4 size book. The paper size is based on JIS standard B4 SIZE / RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
- Item #MA006 SRP \$11.95



MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") 20 sheets
Item #MA003 SRP \$6.95

MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") 20 sheets
- Item #MA004 SRP \$9.95



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

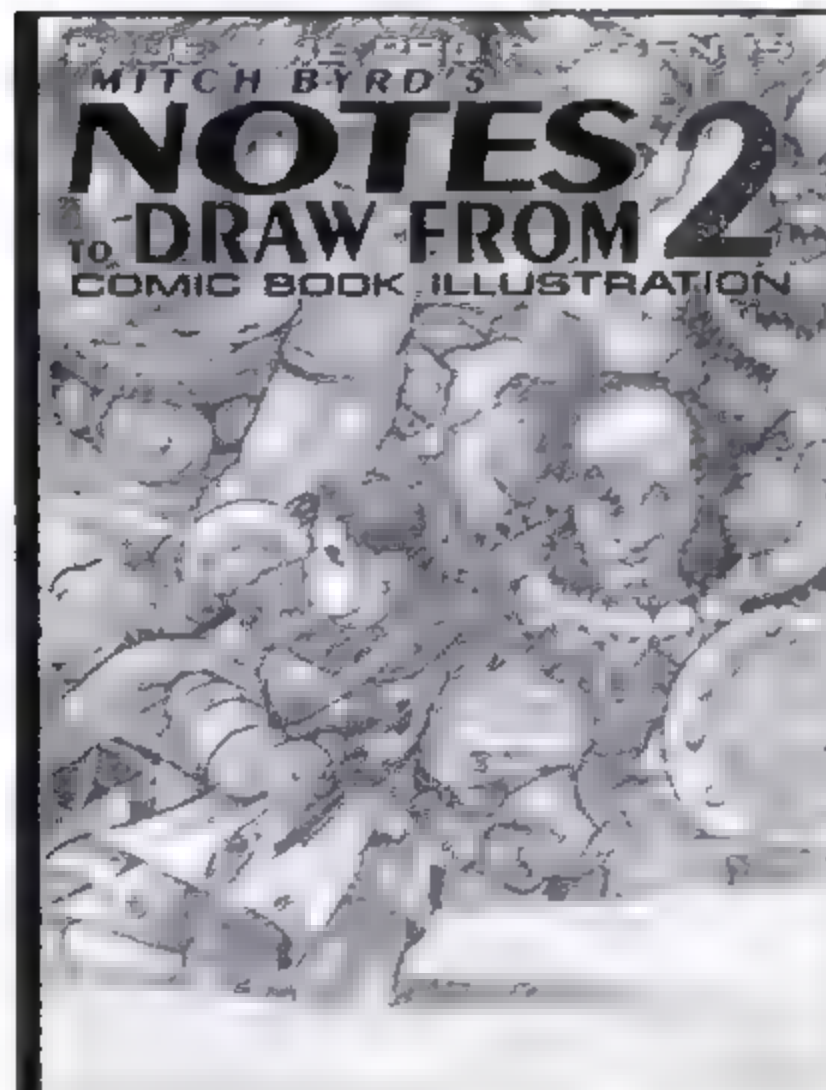
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM: COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine displays the processes and important ideas central to comics such as page layout/composition, character design, perspective and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color

SRP \$19.99

ITEM# BL3010



NOTES TO DRAW FROM 2 COMIC BOOK ILLUSTRATION

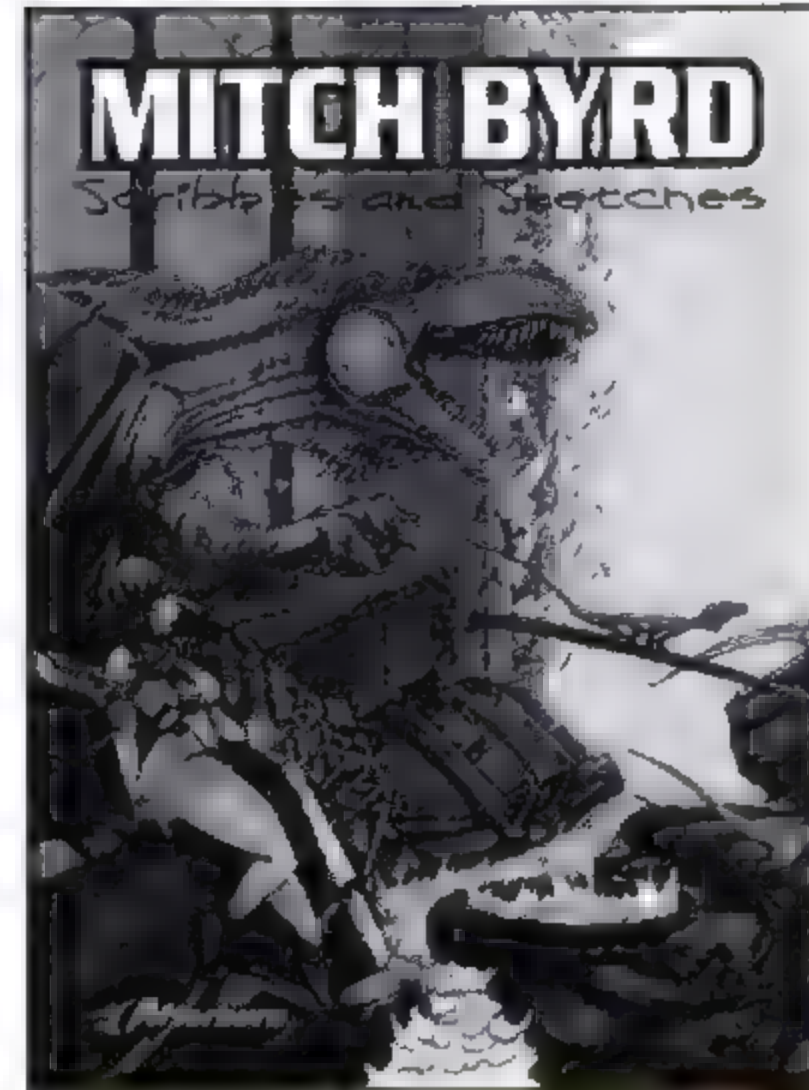
By Mitch Byrd

Mitch Byrd is back with his incredible charming artwork for a second volume of Notes to Draw From. Mitch's artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM 2, inspired by Byrd's years of professional work and columns in Sketch Magazine displays the processes and important ideas central to comics such as page layout/composition, character design, perspective and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

Black and white full color cover 104 pg. full color

SRP \$19.99

ITEM# BL3011



MITCH BYRD SCRIBBLES AND SKETCHES

This collection includes material from his convention sketchbook series. The artwork from the many articles from sketch magazine along with many new pieces of artwork. From beautifully illustrated woman to intergalactic aliens to ferocious dinosaurs this book shows the diversity of Mitch's illustration ability. 200 pages Black and white w/ full color cover.

SRP \$19.99

ITEM# BL3040

SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.



SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book
SRP \$28.95

SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg. Hard cover book.
SRP \$32.95



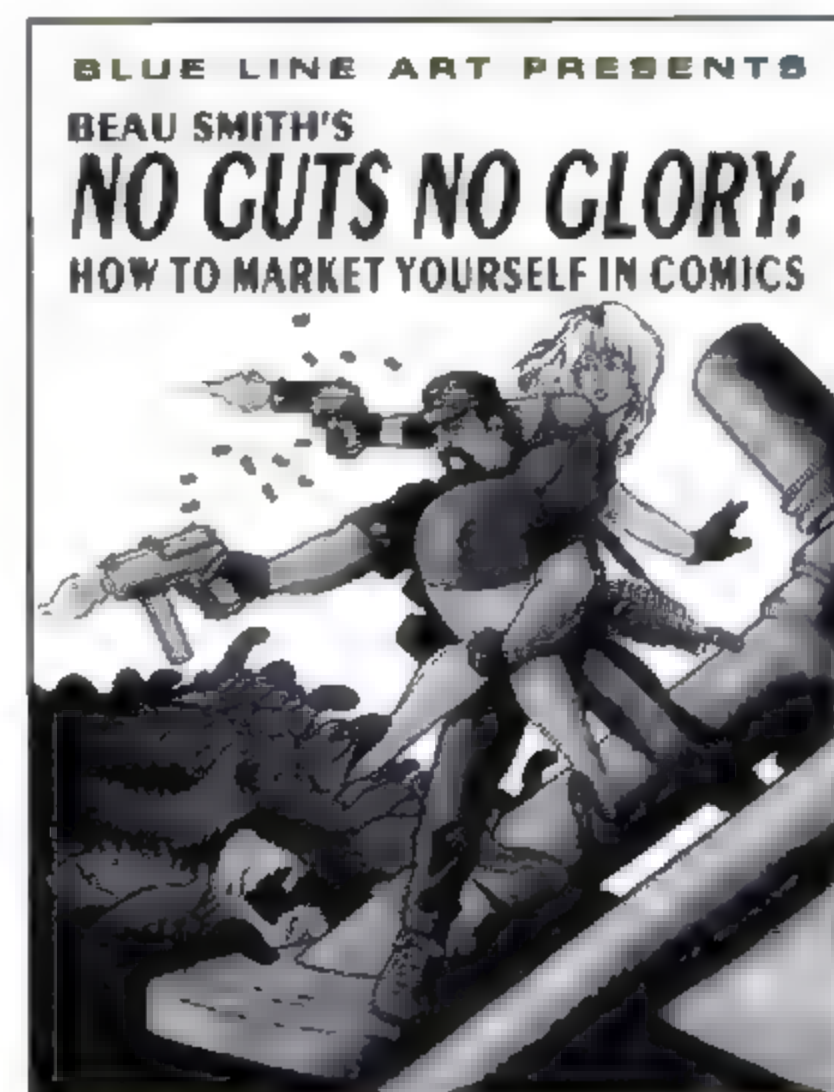
CREATE YOUR OWN COMIC BOOK!

Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

Box Set 37 art pages / 24 page b&w instructional comic book / full color die

- ITEM# BL1002

SRP \$25.95



Beau Smith's No Guts, No Glory: How To Market Yourself

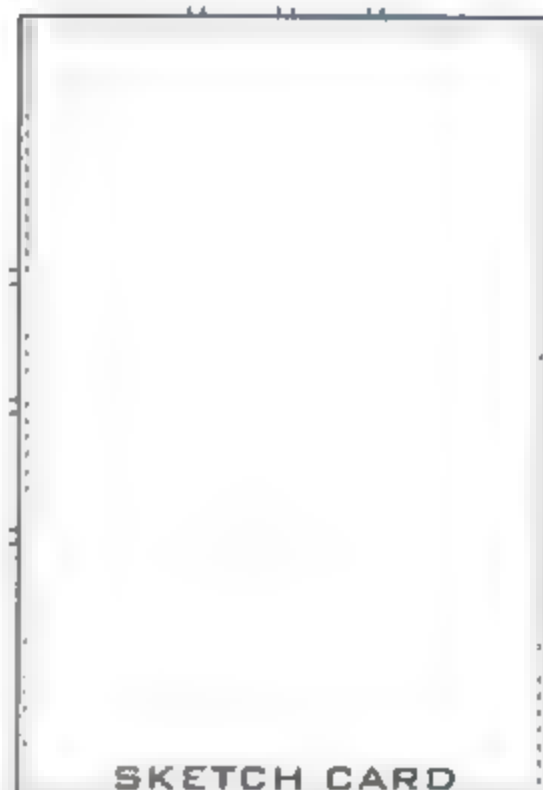
In his new book No Guts, No Glory: How To Market Yourself In Comics, Beau Smith, former Vice President of Marketing for IDW Publishing, Todd McFarlane Productions, McFarlane Toys, Image Comics and Eclipse Comics invites you into the trenches where the real battle in comic books is fought. Smith is a 20 year veteran of comic book marketing and writing comics. He has written comics, pop culture & business columns, video games, novels and screenplays. In No Guts, No Glory he reveals to you how to become all you can be as a comic book creator and business person. Lessons from the dirty trenches on how to make not only your project known, but you as well!

No Guts, No Glory collects all of Beau's most important "How To" columns from the comic book business's most referred to source-SKETCH MAGAZINE.

100+ pages Colored Cover B&W Perfect binding

SRP \$19.99

ITEM# BL3050



ARTIST SKETCH CARDS

Blue Line offers Artist and fans an All-New Artist Sketch Card. These Official sized cards (They fit into all trading card supplies) are printed on Quality smooth Strathmore art boards. The same boards used for Blue Line's Premiere Comic Book Art Boards. Artist Sketch Cards offers a nice clean area for an artist to sketch an original illustration. The back offers an area for the artist to put their name and contact information. Art Collectors Artist Sketch Cards are an easy and affordable way to collect original artwork.

ARTIST SKETCH CARDS 12 Sketch cards / 12 Protector Sleeves

-Item# BL1060 srp \$9.95



Title _____ Frame # _____

Scene _____

Comments _____

Storyboard Frames

STORYBOARD TEMPLATES

Animators and Storyboard Artist! Blue Line Pro's Storyboard Frames offers animators and storyboard illustrators a quick and easy way to show movement and sequences of a story or animation.

Animation Storyboards have one large panel with lines below project and scene information and artist credits. 50 sheets of 60 lb. 8 1/2 x 11 pages with 1 panel with colored cover.

- ITEM# BL1053 SRP \$10.95

50 sheets of 60 lb. 8 1/2 x 14 pages with 1 panel, bagged with colored cover



MANGA SKETCH POSTCARDS

These 3 1/2" x 5 1/2" (90 x 140 mm) standard postcard sized boards offer artist the ability to illustrate their own Sketch PostCards. A 3" x 5 1/4" frame printed on Blue Line's very own 1 ply art boards. Manga Sketch PostCards are great for original art collectors that want their favorite artist's artwork at a size that is easy to store and collect.

SRP \$5.95

ITEM# MA007



COMIC SKETCHBOOKS A 32 page booklet printed with Blue Line Arts exclusive traditional comic book borders in non-photo blue. The interior pages are printed on a 60 lb paper with a 90 lb cardstock cover. This is a great way to create a one-of-a-kind comic book, or to do layouts before you draw on your comic book art boards. 2 booklets per pack. 32 pages. Staple bindery.

Traveler Sized (8 1/2" x 5 1/2"),

SRP \$7.95 / ITEM #BL1065

Traditional Comic Book Sized (10 1/4" x 6 3/4")

SRP \$9.95 / ITEM# BL1066



STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

- ITEM# BL1018 SRP \$16.95

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover

**INDIA INK****Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.

-AR-4415

Black Ink (Higgins) 1oz \$3.50

AR-EF44011 Black Magic Ink (Higgins) 1oz \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing and non-clogging. Great for use on tracing velum and other film surfaces.

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AR-4415

MECHANICAL PENCIL

Mechanical Pencil is precision made w/button lead release and light aluminum barrel.

• Mechanical Pencil 2mm

-AR-BP10C

\$6.95

• 12-Pencil Leads- 2mm HB

-AR-BP2375-HB

\$10.95

• 12-Pencil Leads- 2mm 2H

-AR-BP2375-2H

\$10.95

• 12-Pencil Leads- 2mm 2B

-AR-SA02263-2B

\$10.95

• 12-Non-Photo Blue Leads-2mm

-AR-BP2376-NPB

\$10.95

Mechanical Pencil Sharpener

Provides professional point for standard leads.

• AR-BP14C Pencil Sharpener

(Mech. Pencil)

\$10.75

**Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal and crayons by hand.

-AR-3435-1 Sandpaper Pointer \$5.95

Technical Mechanical Pencil

Classic fixed sleeve design for drafting, drafting and template work. Features a comfortable rubber grip, twist eraser and chrome finish.

0.5MM

AR-SAN64241

\$4.95

0.7MM

AR-SAN64247

\$4.95

Pentel Icy Lead Holder Pencil

Transparent barrel allows user to monitor lead supply. Features a soft rubber grip for nonstop illustration comfort. Large eraser and metal pocket clip.

0.5MM

AR-PENAL25TC

\$1.55

0.7MM

AR-PENAL27TC

\$1.55

LEADS

HB Lead 12 Per Tube

HB 0.5MM

AR-SAN64761

\$1.10

HB 0.7MM

AR-SAN64767

\$1.10

2B 0.5MM

AR-PENTELC505-2B

\$1.10

2H 0.5MM

AR-PENTELC505-2H

\$1.10

3B 0.5MM

AR-PENTELC505-3B

\$1.10

3H 0.5MM

AR-PENTELC505-3H

\$1.10

4B 0.5MM

AR-PENTELC505-4B

\$1.10

4H 0.5MM

AR-PENTELC505-4H

\$1.10

5H 0.5MM

AR-PENTELC505-5H

\$1.10

6H 0.5MM

AR-PENTELC505-6H

\$1.10

B 0.5MM

AR-PENTELC505-B

\$1.10

F 0.5MM

AR-PENTELC505-F

\$1.10

H 0.5MM

AR-PENTELC505-H

\$1.10

HB 0.7MM

AR-SAN64767

\$1.10

2B 0.7MM

AR-PENTEL50-2B

\$1.10

2H 0.7MM

AR-PENTEL50-2H

\$1.10

3H 0.7MM

AR-PENTEL50-3H

\$1.10

4H 0.7MM

AR-PENTEL50-4H

\$1.10

B 0.7MM

AR-PENTEL50-B

\$1.10

F 0.7MM

AR-PENTEL50-F

\$1.10

H 0.7MM

AR-PENTEL50-H

\$1.10

Colored Leads RETI 12 ct (Blue, Green, purple, Pink, Orange and Red 2 each) (0.7MM)

AR-SAN92879 \$3.95

Blending Stumps

Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to re-point.

-AR-T811-1 4 x 5

\$5.00

-AR-T812-1 5 1/2 x 6

\$5.00

-AR-T813-1 1 1/2 x 12 x 6

\$1.00

-AR-T814-1 1 1/2 x 32 x 6

\$1.25

-AR-T817-1 5/8 x 6

\$1.50

Palette Tray

7" by 5" plastic tray works excellent for holding inks.

AR-CW161 SRP \$1.95

Non-Photo Blue Pencil

Makes marks not appear when artwork is reproduced. Very useful.

-AR-761-5 Non photo Blue Pencil \$7.00

Quill Inking Pen

Quill Pens offers super fine flexible point.

-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25

-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$14.95

BRUSHES**WINSOR/NEWTON SERIES 7**

• Winsor/Newton Series 7

Made with Kolinsky sable with traditional black handle. Great brush.

-AR-5007001

Winsor/Newton Series 7

Size #1

\$18.95

AR-5007002

Winsor/Newton Series 7

Size #2

\$26.95

AR-5007003

Winsor/Newton Series 7

Size #3

\$36.75

Round Brushes

Made with natural Sable with excellent edges and points for precise strokes.

-AR-NB-38-0 Round Brush

Size #0

\$3.00

-AR-NB-38-1 Round Brush

Size #1

\$3.25

-AR-NB-38-2 Round Brush

Size #2

\$3.95

-AR-056009016 Round Brush

Size #3

\$3.95

ALVIN PENSTIX

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.

AR-4013-EEF 0.3mm \$1.55

AR-4017-F 0.7mm \$1.55

-AR-4015-EF 0.5mm \$1.55

Penstix Set

Includes all 3 Penstix Sizes

-AR-4033 3mm, 7mm, 5mm

\$4.45

SAKURA PIGMA BRUSH

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Waterchem proof + fade resistant.

AR-XSKB BR 49 Black \$3.00

Sakura Pigma Micron

Available in six point sizes.

Waterproof, chemical proof and fade resistant and will

SHARPIE MINI MARKERS ON LANYARDS

Every artist needs to have a Sharpie hanging around their neck. Available in many colors. Each Sharpie Mini Marker is attached to a colored Lanyard.

AR-SAN371/8 \$2.00

Check the website for individual colors or call 859-282-0096



SHARPIE MARKERS

Permanent markers with high intensity ink. Quick drying.

- AR-SA37101 Ultra Fine Black \$1.30
- AR-SA35101 Extra Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95



METALLIC PENS

Offers high quality metallic ink. Great for autographs.

- AR-SA46115 Gold Pen \$4.00
- AR-SA46120 Silver Pen \$4.00

CHINA MARKING PENCILS

Offers moisture resistant, non-toxic odor free pigments. Self Sharpening. Offered as a dozen or singles.

- AR-173T Dozen Black \$10.75
- AR-173T-1 Single Black \$.95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$.95

• WORKABLE

FIXATIF (Krylon)

Provides lasting protection. Prevents smudging, dusting and wrinkling.

- AR-KR1306 \$8.95



• DRAFTSMAN BRUSH

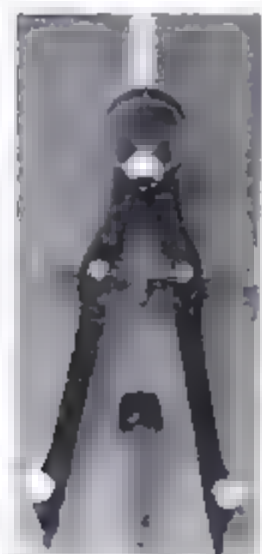
Removes shavings from paper. Cleaning without fear of smudging.

- AR-FT5391 \$6.00

XACTO KNIFE

Rubberized barrel. Rear-release mechanism with safety cap.

- AR-XA3626 \$5.25
- Xacto Refill Blades #1
- AR-OLKB (5) \$1.95



• 5" Bow Compass & Divider

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider.

- AR-494 5" Bow Compass \$4.95

RUBBER CEMENT

Contact adhesive for paste-up and other graphic art uses.

- Rubber Cement 4oz
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Pint
- AR-BT201 \$8.95
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50

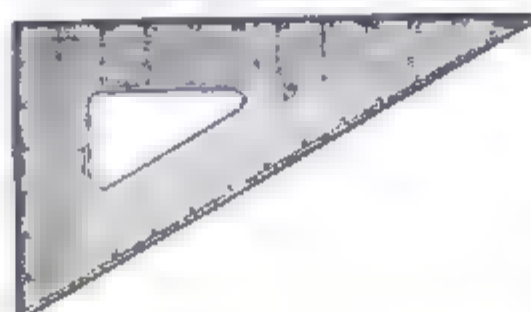
T-SQUARES

• Plastic T-squares offering flexible plastic with both metric and standard measurements.

- AR-HX02 Plastic 12" \$1.75
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head.

- AR-FR63 1 1/2 Alum 12" \$10.95
- AR-FR53 1 1/8 Alum 18" \$12.95
- AR-FR63 1 1/4 Alum 24" \$13.95



TRIANGLES

High quality triangles made of 080" acrylic. Raised inking edges. Great for Inkers.

- 30" x 60" Working Edge
- AR-1204-60 Triangle 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle 30"x60" 6 inch \$4.50
- AR-1208-60 Triangle 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle 30"x60" 14 inch \$18.50

- 45 X 90" Working Edge
- AR-1204-45 Triangle 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle 45"x90" 12 inch \$13.50

COMPASS SET

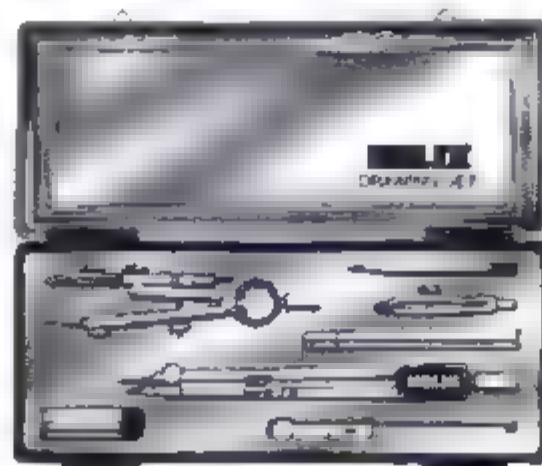
Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.

- 8-piece Geometry Set
- AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
- AR-723405 \$7.95
- Basic Geometry Set
- 4-piece Geometry Set (Ruler 12" protractor, 30/60 & 45/90 triangles)
- AR-FL03 \$5.95

• Compass Set

6-piece drawing set contains Small side screw compass, 5" self-centering knee joint compass, divider, extension bar, technical pen adapter, divider point and lead pointer.

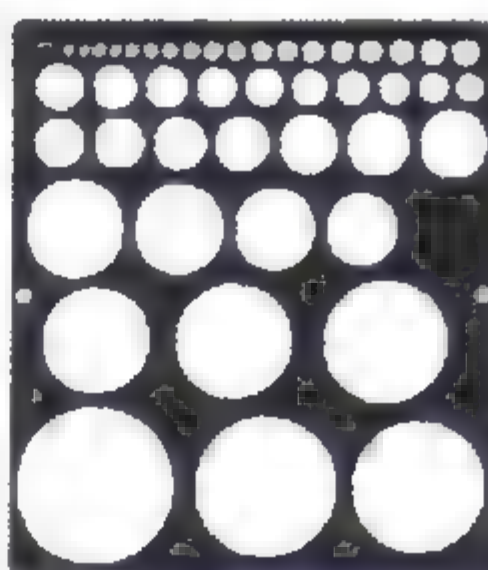
- ARHLX01330-01330 Set \$16.95



RULERS

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16 markings and metric markings
- AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$.50



CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

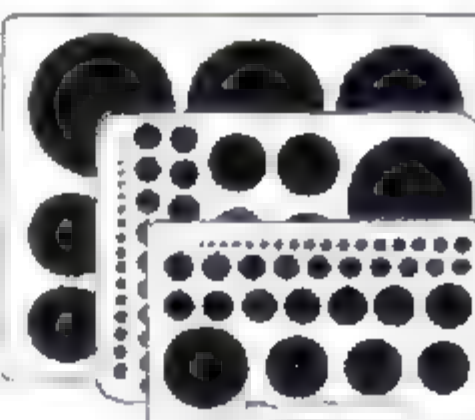
• Circle Templates

Metric and standard. Rulers for smear free drawing. (Great for Inkers)

- Large Circles
- AR-13001 \$7.95
- Extra Large Circles
- AR-13011 \$8.50



- French Curves (Inking Edge)
- AR-9000 Set \$6.95
- Ellipse Templates.
- AR-PK12691 \$12.00



Circle Templates Set of 3

This set of 3 templates provides ninety-eight different circles and edge scales in 50th, 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- AR-TD404 \$17.95

- Ellipse Template
- AR-PK12691 \$12.00



ERASERS

Kneaded Eraser

Gray soft bendable eraser used for pencil and charcoal.

- AR-1224 Kneaded Rubber Eraser Large \$1.15



MAGIC RUB

Magic-Rub Eraser

Eraser especially developed for sensitive surfaces, will not mark of smudge.

- AR-1954FC-1 Magic-Rub Eraser \$.95



Mars Plastic Eraser

- AR-STD526-50 \$1.00



Pentel Clic

Pen style holder retract as needed.

- AR-ZE-21C Pentel Clic Eraser Holder \$1.95
- AR-ZER-2 Pentel Refill Erasers \$1.85



• Eraser Pencils

Peel off wrap idea for detail erasing.

- AR-400 Eraser Pencils \$1.50



Multi-use ClipCompass

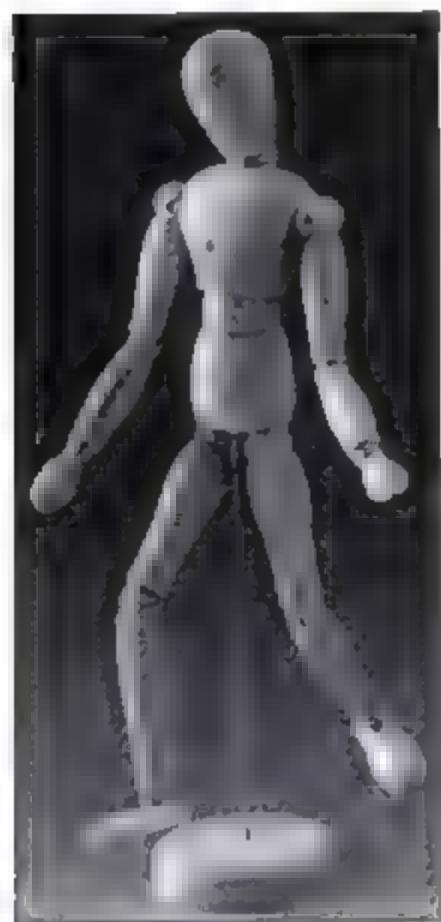
Draws circles accurately up to 9" diameters. Holds markers, felt pens, cutting knife, brush, Multiliners, pencil, crayon etc.

- AR-CC5456A \$19.95

Extension Bar

for ClipCompass 7 1/2" Permits drawing circles up to 24" diameter and a second bar larger circles.

- AR-CCB1 \$11.75



Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

- AR-AA3045 4 5" Male \$7.95
- AR-CLY9020 12" Male \$19.95
- AR-CLY9019 12" Female \$19.95
- AR-CLY9042 20" Male \$29.95

• 12" Unisex Wooden Mannequin

Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood. 12" in height.

- AR-CW201 12" Model \$19.95



• Hand Mannequins

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

- AR-HM3 14" Male Hand \$49.95
- AR-AA3212L Male Left Hand \$39.95
- AR-HM4 12" Female Hand \$46.95
- AR-HM5 9" Child Hand \$42.95



• DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid-free PVC and legnase art sleeves. Archival Safe.

- AR-IA 212 Artfolio Book 11" x 17" w/ 24 slts (Holds Blue Line Comic Book Art Boards) \$15.95
- AR-IA 1214 Artfolio Book 14" x 17" w/ 24 slts (Holds most oversized art boards) \$25.95
- AR-IA 126 Artfolio Book 8 1/2" x 11" w/ 24 slts \$7.50



• PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black super or quality rings. (Does not snag pages.) Includes 10 archival pages. #ZX)

- AR-S1 2171 17" x 14" \$81.50
- AR-S1 2241 24" x 18" \$132.93

Refill Pages for Presentation Case

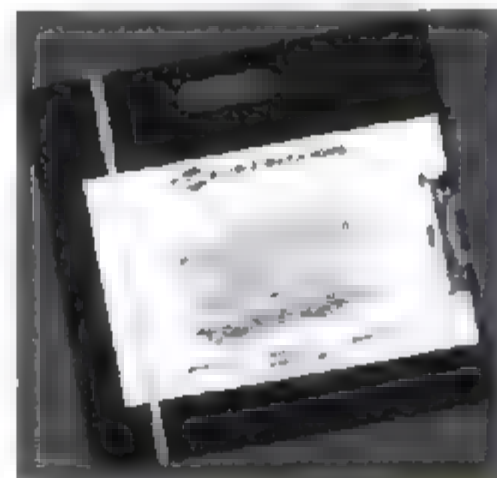
- AR-ZX17 17" x 14" 10 pack \$23.95
- AR-ZX24 24" x 18" 10 pack \$45.95



• LIGHTWEIGHT SKETCH BOARDS

Made of strong tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18" x 19" \$9.95
- AR-SB2326 23" x 26" \$12.95



Pocket Portfolio
AR-F1 419WH
Pocket Portfolio 14" x 20" \$10.50

FILEXEC Art Presentation Books

Great looking black polypropylene art presentation books with distinctive sewn fabric edges. Features archival quality materials to protect your work and acid-free black polypropylene inserts. Great for presentations or storage. Economically priced. Comes with 24 top loading polypropylene pages. holds 48 sheets.

- 11" x 17" ITEM #AR-F93730 \$15.95
- 14" x 17" ITEM #AR-F93830 \$19.95

ARTFOLIOS EVOL Art Books

Durable polypropylene cover. Stylish stitch cover accent. Clear top-loading pocket sheets. Thick gauge black acid-free mounting paper. 24 pages for 48 views. With a stylish nylon stitching thread. Artfolios Evolution™ is the next big thing in art storage! Completely acid-free and PH-neutral through its polypropylene PVC-free construction and quality crafted acid-free black mounting paper, the Artfolios Evolution is archival safe for all your art storage needs. Top loading, clear polypropylene cover resists moisture and dust. The Artfolios Evolution is available in all the same great sizes as the Original Artfolios.

- 8 1/2" x 11" ITEM #AR-IAEV-12-8 \$7.50
- 11" x 17" ITEM #AR-IAEV-12-12 \$15.95
- 14" x 17" ITEM #AR-IAEV-12-4 \$19.95
- 18" x 24" ITEM #AR-IAEV-12-18 \$32.95



Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2" x 18 1/2") 4 MIL (Standard C.B. Board)

• MYLAR SLEEVE (12 1/2" x 18 1/2") 4 MIL (Standard C.B. Board)

AR-EG1218R 1 \$3.02

• 10 Pack

AR-EG1218R 10 \$24.20

• 50 Pack

AR-EG1218R 50 \$96.50

• 10 Sets MYLAR SLEEVE & BACKING BOARD

AR-EG1218S 10 \$35.90

STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL (11 1/2" x 18 1/2") (Standard C.B. Board)

• BACKING

AR-EG1218HB-1 \$1.00

• 10 Pack

AR-EG1218HB-10 \$8.00

• 50 Pack

AR-EG1218HB-50 \$32.00

MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

• MYLAR SLEEVE (18 1/2" x 24 1/2") 4 MIL (Double page C.B. Board spread)

• MYLAR SLEEVE

AR-EG1824R 1 \$6.00

• 10 pack

AR-EG1824R 10 \$48.00

• 50 pack - MYLAR

AR-EG1824R-50 \$142.00

• 10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL

AR-EG1824S-10 \$64.60

STANDARD Backing Board (Double page C.B. Board spread)

• BACKING BOARD FOR

AR-EG1824HB 1 \$1.70

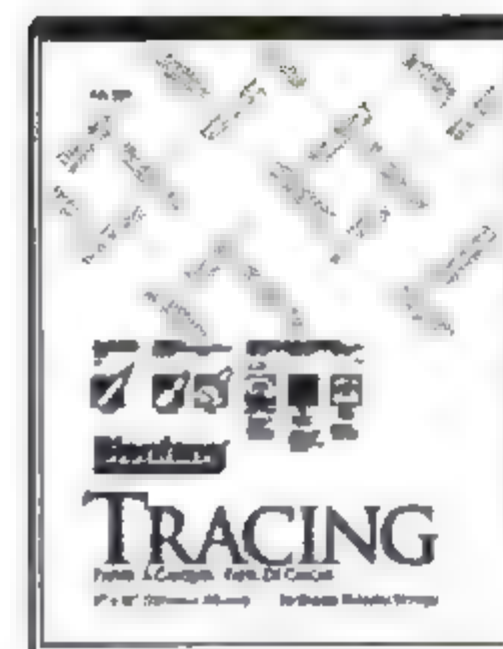
• 10 pack

AR-EG1824HB-10 \$13.60

• 50 pack

AR-EG1824HB 50 \$54.50

Go to www.blueinepro.com for more sizes information and pricing.



- Tracing Paper (9x12) 50 Sheets Item# AR-HUN-243-123 \$5.95
- Tracing Paper (11x14) 50 Sheets Item# AR-HUN-243-131 \$7.95
- Tracing Paper (14x17) 50 Sheets Item# AR-HUN-243-143 \$10.95
- Tracing Paper (19x24) 50 Sheets Item# AR-HUN0243-163 \$17.95

STRATHMORE 300 REGULAR (VELLUM) PAPER

9" x 11" PADS Item# AR-342-109 \$6.75

STRATHMORE 300 SMOOTH PAPER

9" x 11" PADS Item# AR-342-9 \$6.75

STRATHMORE 400 2PLY SMOOTH PAPER

9" x 11" PADS Item# AR-475-12 \$7.65

STRATHMORE 400 2PLY REGULAR PAPER

9" x 11" PADS Item# AR-475-3 \$7.35

STRATHMORE 500 2PLY REGULAR PAPER

14" x 17" PADS 100% cot. Item# AR-580-62 \$18.75

STRATHMORE 500 2PLY PLATE SURFACE PAPER 14"

X17" PADS 100% cot. Item# AR-580-72 \$19.55

STRATHMORE 500 BRISTOL 2PLY (PLATE)

14" x 17" PAD 100% cot. Item# AR-58092 \$28.95

COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

• Comic Book Original Art Sleeves

11" x 19" Polyethylene (3.0 mil.)

AR-BAG 1119-25 25 Bags \$7.50

AR-BAG 1119-100 100 Bag \$25.00

COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety ends itself in the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their reliable ink and replaceable nib features.

• SINGLE BASIC MARKERS

\$5.95 each

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

• COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$71.40
AR-COP112 COPIC 12 PCS NG	\$71.40
AR-COP114 COPIC 12 PCS TG	\$71.40
AR-COP116 COPIC 12 PCS WG	\$71.40
AR-COP118 COPIC 12 PCS CG	\$71.40
AR-COP120 COPIC 36 Color Set	\$214.20
AR-COP140 Copic 72 Color Set A	\$428.40
AR-COP150 Copic 72 Color Set B	\$428.40
AR-COP155 Copic 72 Color Set C	\$428.40
AR-COP160 Copic Empty Marker	\$4.95



• COPIC Various Ink (Refills) \$6.95

200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color though mixing inks creating an original color all your own.

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP210 Var Ink Compass Blender	\$6.95
AR-COP220 Var Compass Blender 200c	\$12.95
AR-COP230 Var Ink Empty Bottle	\$3.95

REFILL BOOSTER PACK

AR-COP BOOSTER 1 cap w/nibrefills \$1.95



Replacable Marker Nibs

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy provides greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.95
AR-COP310 Soft Broad	\$4.95
AR-COP320 Round	\$4.95
AR-COP330 Calligraphy 5mm	\$4.95
AR-COP340 Brush	\$4.95
AR-COP350 Standard Fine	\$4.95
AR-COP360 Super Fine	\$4.95
AR-COP370 Super Fine	\$4.95
AR-COP380 Calligraphy 3mm	\$4.95
AR-COP390 Sketch Nib Super	\$4.95
AR-COP400 Sketch Nib Med	\$4.95



400 Copic Tweezer

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.95

SINGLE SKETCH MARKERS

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textures and fine arts lettering calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their reliable ink and replaceable nib features.

Single COPIC SKETCH Markers

\$5.95

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP450 Compass Blender	\$6.95
AR-COP451 100 Black	\$5.95
AR-COP451 Compass Black	\$5.95
AR-COP452 Sketch 12 Basic Set	\$71.40
AR-COP454 Sketch 36 Basic Set	\$214.20
AR-COP455 Sketch 72 Set A	\$428.40
AR-COP456 Sketch 72 Set B	\$428.40
AR-COP457 Sketch 72 Set C	\$428.40
AR-COP458 Sketch 72 Set D	\$428.40
AR-COP459 Empty sketch marker	\$5.95



• 500 Copic Opaque White

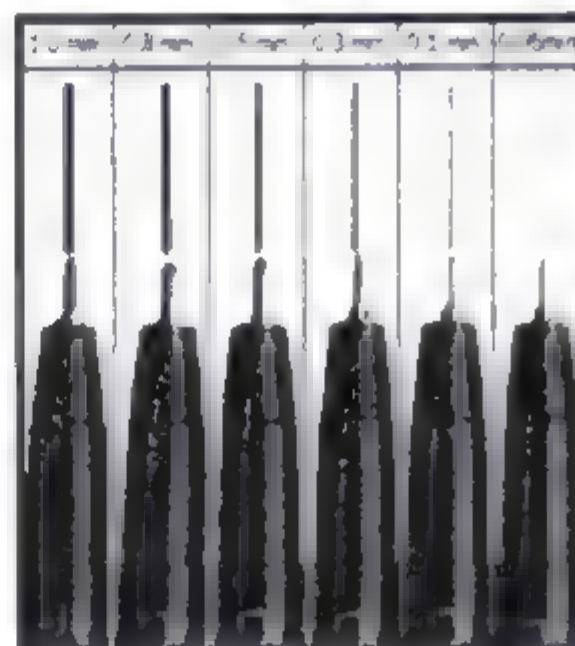
COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$11.95



• COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$21.95
AR-COP530	



COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths (from .05 to 1.0 mm) while the brushes come in three different sizes: small, medium and large.

MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.95
AR-COP610 Multiliner 0.1	\$2.95
AR-COP620 Multiliner 0.3	\$2.95
AR-COP630 Multiliner 0.5	\$2.95
AR-COP640 Multiliner 0.8	\$2.95
AR-COP650 Multiliner 1.0	\$2.95
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia ML .05	\$2.95
AR-COP672 Sepia ML .1	\$2.95
AR-COP673 Sepia ML .3	\$2.95
AR-COP674 Grey ML .05	\$2.95
AR-COP675 Grey ML .1	\$2.95
AR-COP676 Grey ML .3	\$2.95

• SETS

AR-COP680 Multiliner Set A	\$20.65
AR-COP690 Multiliner Set B	\$26.55



Copic Multiliners SP

REFILLABLE AND REBUILDABLE!

New waterproof, pigment based REFILLABLE SP Multiliners. These sturdy aluminum pens are available in 10 different sizes—perfect for all your drawing needs.

AR-COP41154	
COPIC MULTILINER SP 3	\$6.95
AR-COP41161	
COPIC MULTILINER SP 35	\$6.95
AR-COP41178	
COPIC MULTILINER SP 5	\$6.95
AR-COP41185	
COPIC MULTILINER SP 7	\$6.95
AR-COP41192	
COPIC MULTILINER SP BRUSH PEN	\$6.95
AR-COP41307	
COPIC MULTILINER SP NIBS .03	\$3.95
AR-COP41314	
COPIC MULTILINER SP NIBS .05	\$3.95
AR-COP41321	
COPIC MULTILINER SP NIBS .1	\$3.95
AR-COP41338	
COPIC MULTILINER SP NIBS .2	\$3.95
AR-COP41345	
COPIC MULTILINER SP NIBS .25	\$3.95
AR-COP41352	
COPIC MULTILINER SP NIBS .3	\$2.50
AR-COP41369	
COPIC MULTILINER SP NIBS .35	\$2.50
AR-COP41376	
COPIC MULTILINER SP NIBS .5	\$2.50
AR-COP41383	
COPIC MULTILINER SP NIBS .7	\$2.50
AR-COP41390	
COPIC MULTILINER SP BRUSH NIBS	\$2.50
AR-COP41406 REFILL CARTRIDGE A	\$2.50
COPIC MULTILINER SP .05 .07 .09 .11 .13 .15 .17 .19 .21 .23 .25 .27 .29 .31 .33 .35 .37 .39 .41 .43 .45 .47 .49 .51 .53 .55 .57 .59 .61 .63 .65 .67 .69 .71 .73 .75 .77 .79 .81 .83 .85 .87 .89 .91 .93 .95 .97 .99 1.0 mm & brush	

AIR MARKERS

705 ABS-1 Kit

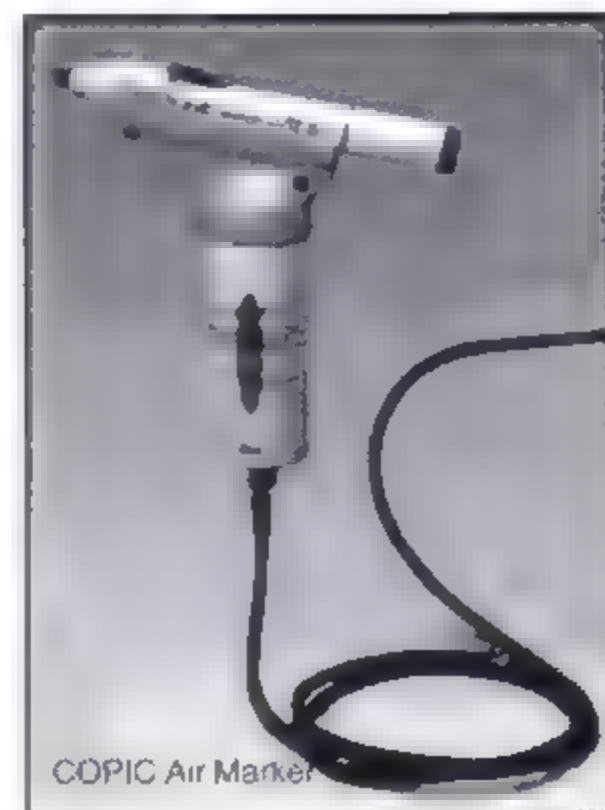
ABS 1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. It comes with 1 AirGrip (where the pen goes in) 2 The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir it does not contain air) 3 The air hose (this connects from the bottom of the air adapter to the top of the air can) 4 The air can 5 The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans). This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$72.95

Airbrush Marker Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use—just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the AirGrip. This item is great for the artist on the move. ONLY the D-60 air can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$29.95
AR-COP720 Starting Set ABS-3	\$36.95
AR-COP730 Airgrip	\$22.95
AR-COP740 Air Adapter	\$14.95
AR-COP750 Airhose 1/4 to 1/8	\$28.95
AR-COP755 Airhose 1/8 to 1/8	\$26.95
AR-COP760 Air Can D-60 (7 to 8 minutes of use)	\$11.95
AR-COP763 Air Can 80 (15 to 20 minutes of use)	\$10.95
AR-COP765 Air Can 180 (40 to 45 minutes of use)	\$14.95



COPIC Air Marker

• COPIC DRAWING PEN F01

Permanent, waterproof. Stainless steel tip line width .01mm (depends on drawing pressure). Ideal for lining and lettering. Works great with rulers. Disposable.

AR-COP19948 \$4.95

DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, jr. screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



Deleter Inking Accessories Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aji-pens (Tama-pen)

AR-DEL3411003

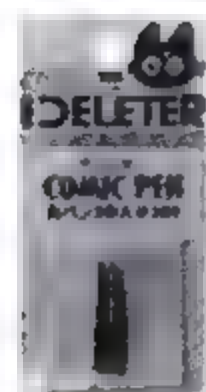
\$4.50

G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line

AR-DEL3411004

\$4.00



Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details

AR-DEL-3411002

\$4.00

Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines

AR-DEL3411007

\$12.50



Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines

AR-DEL3411006

\$4.00



DELETER INKS

Deleter Black 1

Works well drawing lines and painting

AR-DEL3410001

\$5.40

Deleter Black 2

Permanent Ink, can not be removed with an eraser

AR-DEL3410003

\$5.40

Deleter Black 3

Completely waterproof with mat finish

AR-DEL 3410004

\$5.40



Deleter White 1

Great for touch ups and white details

AR-DEL 3410006

\$6.95

Deleter White 2

Great for touch ups and white details

Waterproof

AR-DEL 3410005

\$4.50

Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

AR-DEL3115005 Neopiko Line 05

AR-DEL3115010 Neopiko Line 1

AR-DEL3115020 Neopiko Line 2

AR-DEL3115030 Neopiko Line 3

AR-DEL3115050 Neopiko Line 5

AR-DEL3115080 Neopiko Line 8

AR-DEL3115100 Neopiko Line 10

Neopiko Line Pen each

\$3.50



NEOPIKO-2 MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

Neopiko-2 Marker 12 color Set

AR-DEL-3111101

\$35.00

Neopiko-2 Marker 24 color Set

AR-DEL-3111102

\$70.00

Neopiko-2 Marker 36 color Set

36 colors: Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown.

AR-DEL-3110203

\$100.00

Neopiko-2 Marker 72A color Set

72 colors: Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dan-delon, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

AR-DEL3111111

\$180.00

Neopiko-2 Marker (Gray Set)

AR-DEL3111122

\$35.00

Neopiko-2 Marker 72B color Set

72 colors: Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

AR-DEL3111112

\$180.00

Neopiko-2 Marker (Skin Set)

12 colors: 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream.

AR-DEL3111121

\$35.00



CHECK ON-LINE FOR NEW DELETER MARKER SETS AND SUPPLIES!



TRIAL PEN SET

Contents: 1 each Pen holder, Maru pen tip, G-pen tip, Saji-pen tip, 3 Postcard sized manuscript paper.

AR-D10187

\$9.99



Deleter XP-Pen White

Deleter XP-Pen White 5 inch size. Requirements: Windows98SE/Me/2000/XP, Wireless mouse & 512 levels of pen pressure sensitivity. ITEM# AR-DEL5052013

Price: \$128.00



Delete COMICWORKS (PC Software)

COMICWORKS is the products of software developers' serious effort to create a CG software that is capable of creating a line art. Included in COMICWORKS are 240 kinds of DELETER Screen tones. The software is capable of creating data with a maximum resolution of 1200dpi.

ITEM# AR-DEL5051014a

Price: \$120.00



Deleter DG Illust version 2 (PC Software)

Deleter DG Illust version 2 Watercolors, ink brush, air brush etc. the pen tools features many types of effects. All the tools you need to create 2D artwork at this reasonable price. Poster or card making is easy with the font tool. High resolution allows for top quality print outs. Images can be saved in BMP or JPEG formats. Easy to use tools. Code: AR-DEL5051001a

Price: \$79.95



Lightracer Light Box by Artograph

This portable light box features a 10" x 12" slanted tracing surface illuminated by an 8-watt fluorescent bulb. It makes transferring designs and patterns fast and easy. Great for embossing, calligraphy and lettering, memory book making, stenciling and more.

AR-AT225365 \$ 42.95

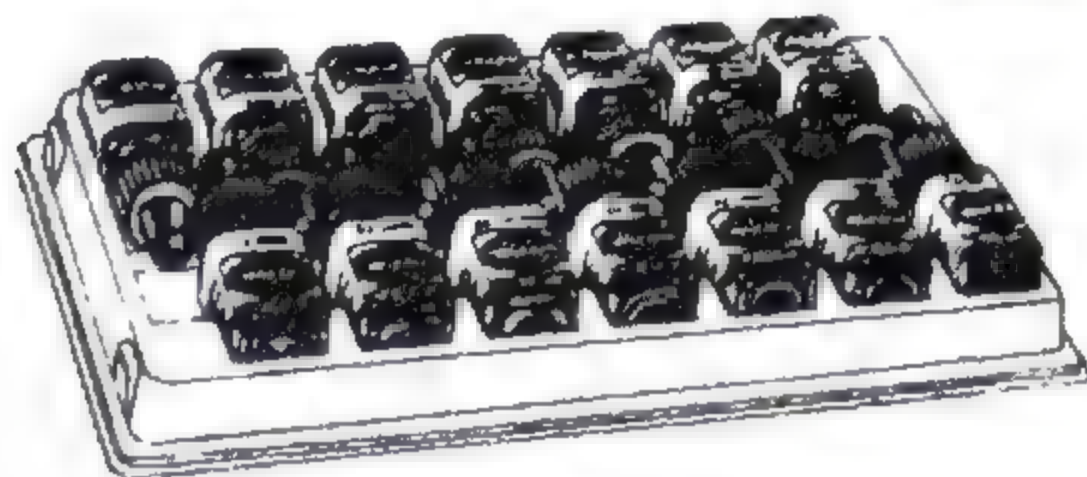
Lightracer II Light Box by Artograph

The Lightracer II offers a generous, slanted 12" x 18" lighted surface with a 15-watt fluorescent lamp. A handy tray recessed into the top of the light box is ideal for holding assorted drawing and embossing tools.

AR-AT225375 \$ 89.95

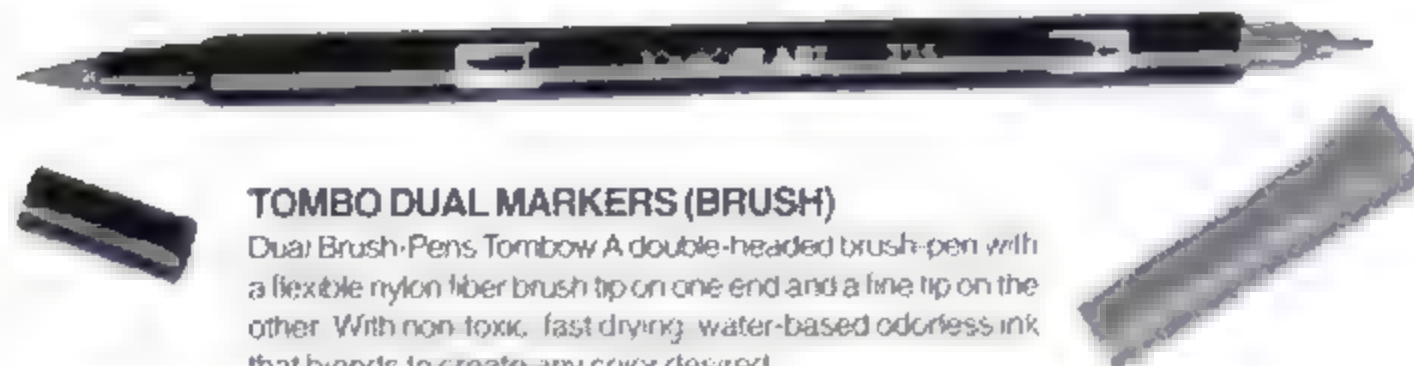
DR. MARTIN WATERCOLORS

• Radiant Concentrated Watercolors
Dr. Martin's
Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.
All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096.



PRISMACOLOR MARKERS AND COLORED PENCILS

All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096



TOMBO DUAL MARKERS (BRUSH)

Dual Brush-Pens Tombow A double-headed brush-pen with a flexible nylon fiber brush tip on one end and a fine tip on the other. With non-toxic, fast drying, water-based odorless ink that blends to create any color desired.

Tombo Brush Black
AR-TOM56621 \$2.95
Tombo Colorless Blender
AR-TB56645 \$2.95

6-COLOR SETS

Bright (Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red and Sea Green)
AR-TB56142 \$16.50
Earth Tone (Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Orange and Saddle Brown)
AR-TB56143 \$16.50
Pastels (Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow and Purple Sage)
AR-TB561424 \$16.50

10-COLOR SETS

Bright (Black, Blender, Chrome Orange, Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red, Green and Ultramarine)
AR-TB56145 \$27.50
Earth Tone (Blender, Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Dark Plum, Orange and Saddle Brown, Sand and True Blue)
AR-TB56147 \$27.50
Pastels (Asparagus, Blender, Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow, Mini Orchid and Purple Sage)
AR-TB56146 \$27.50



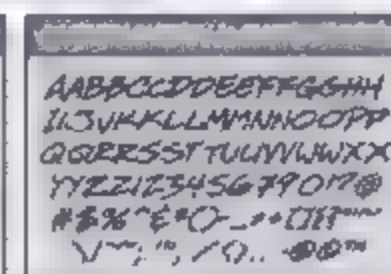
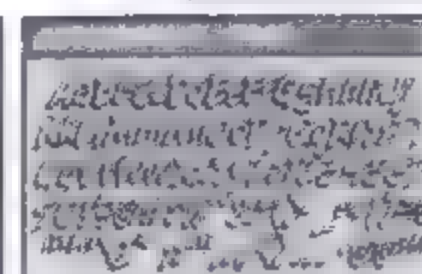
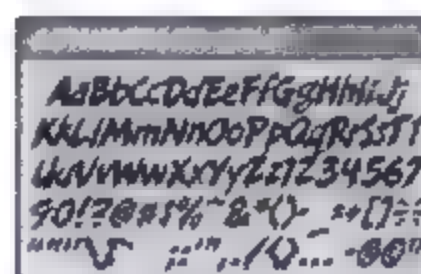
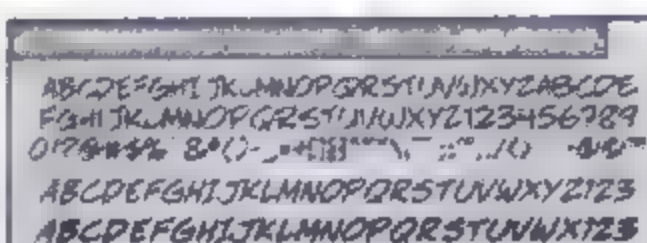
TIM SALES FONTS by ComicCraft

Four fonts created for one of the greatest creators working in comics. Buy the World's leading comic book letterers for Comic Book lettering. This CD contains files for MAC and Windows, Postscript, TrueType, Open Type Works with Illustrator, Photoshop, Quark and most graphic programs.
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\$49.95



DANGER GIRL FONTS by ComicCraft

Four fonts created for one of the greatest creators working in comics. Buy the World's leading comic book letterers for Comic Book lettering. This CD contains files for MAC and Windows, Postscript, TrueType, Open Type Works with Illustrator, Photoshop, Quark and most graphic programs.
ITEM# AUG042328U
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HOW TO DRAW MANGA
Making Anime
ITEM# AB10001 \$26.95



HOW TO DRAW MANGA
Copic Marker Special
ITEM# AB10002 \$26.95



HOW TO DRAW MANGA V 2
Compiling Techniques
ITEM# AB10003 \$19.75



HOW TO DRAW MANGA
Colorful Costumes
ITEM# AB10004 \$21.95



HOW TO DRAW MANGA
SUPER-DEFORMED
CHARACTERS VOL. 1
ITEM# AB10005 \$19.95



HOW TO DRAW MANGA
Getting Started
ITEM# AB10006 \$20.95



HOW TO DRAW MANGA
Costume Encyclopedia Vol. 3
ITEM# AB10007 \$26.95



HOW TO DRAW MANGA
Mech Drawing
ITEM# AB10008 \$21.95



HOW TO DRAW MANGA
Costume Encyclopedia Vol. 2
ITEM# AB10009 \$26.95



HOW TO DRAW MANGA
Bishoujo Pretty Gals
ITEM# AB10010 \$20.95



HOW TO DRAW MANGA
Body & Anatomy
ITEM# AB10011 \$20.95



MORE HOW TO DRAW MANGA
Costume Encyclopedia Vol. 2
ITEM# AB10012 \$19.99



HOW TO DRAW MANGA
#8 Super Basics
ITEM# AB10013 \$21.95



HOW TO DRAW MANGA
Super Tone Techniques
ITEM# AB10014 \$21.95



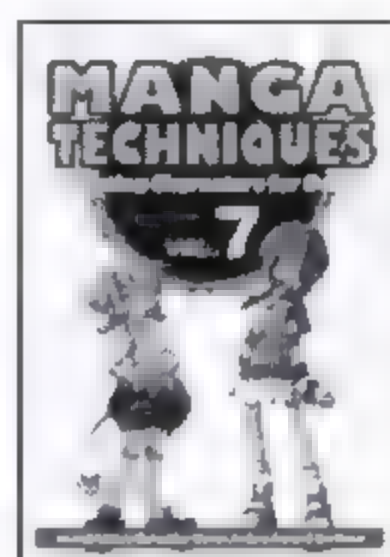
HOW TO DRAW MANGA
Pen-Tone Techniques
ITEM# AB10015 \$21.95



HOW TO DRAW MANGA
Costume Encyclopedia
ITEM# AB10016 \$29.95



HOW TO DRAW MANGA
TECHNIQUES Collection 6
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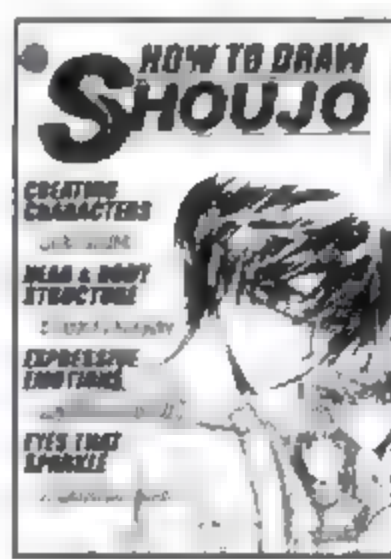
HOW TO DRAW MANGA
TECHNIQUES Collection 7
ITEM# AB10018 \$12.95



MANGA UNIVERSITY
Costume Collection
ITEM# AB10019 \$19.99



Let's Draw MANGA
Transforming Robots
ITEM# AB10020 \$19.95



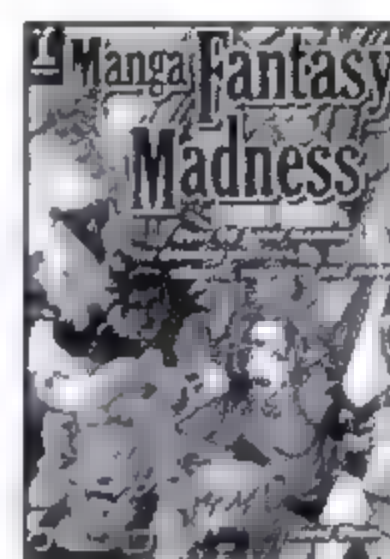
HOW TO DRAW SHOUJO
ITEM# AB10021 \$19.95



YOU CAN! DRAW MONSTERS
ITEM# AB10022 \$19.95



Let's Draw MANGA
Ninja and Samurai
ITEM# AB10023 \$19.95



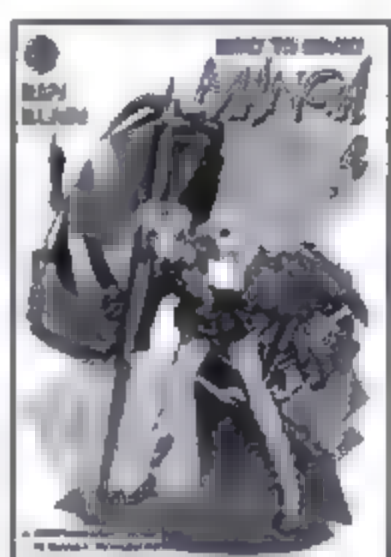
MANGA FANTASY MADNESS
ITEM# AB10024 \$19.99



Super Character
Design & Poses
ITEM# AB10025 \$17.99



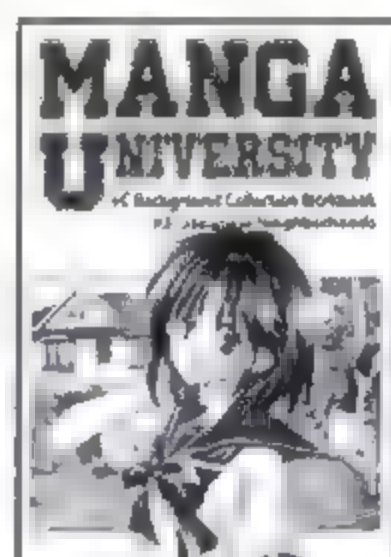
BENDAWN
HOW TO DRAW MANGA #3
ITEM# AB10026 \$21.95



BENDAWN
HOW TO DRAW MANGA #4
ITEM# AB10027 \$21.95



MANGA UNIVERSITY
Background Collection
Workbook #1 Tokyo Sites
ITEM# AB10028 \$8.99



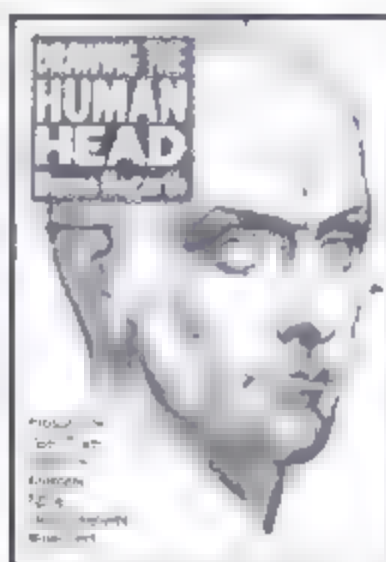
MANGA UNIVERSITY
Background Collection
Workbook #3 Japanese
Neighborhoods
ITEM# AB10029 \$8.99



MONSTER BOOK OF MANGA
ITEM# AB10030 \$24.95



DYNAMIC FIGURE DRAWING
ITEM# AB1001 \$26.00



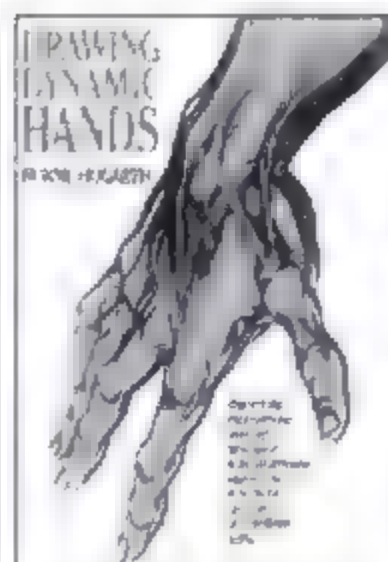
DRAWING THE HUMAN HEAD
ITEM# AB1002 \$22.75



DYNAMIC WRINKLES/DRAPERY
ITEM# AB1003 \$29.00



DYNAMIC ANATOMY
ITEM# AB1004 \$25.25



DRAWING DYNAMIC HANDS
ITEM# AB1005 \$22.75



DYNAMIC LIGHT AND SHADE
ITEM# AB1006 \$27.75



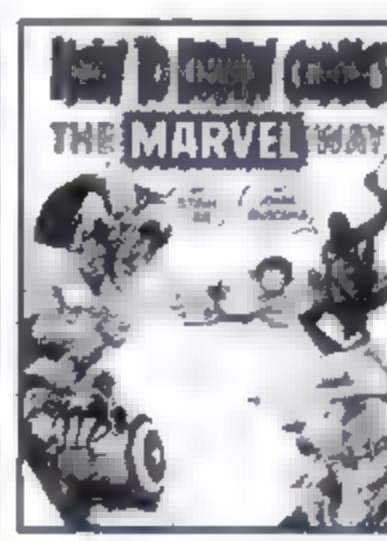
SUPERHEROES
ITEM# AB1007 \$22.95



ART OF COMIC BOOK INKING 1
ITEM# AB1008 \$24.95



DRAWING DYNAMIC COMICS
ITEM# AB1009 \$22.95



HOW TO DRAW COMICS THE MARVEL WAY
ITEM# AB1010 \$17.25



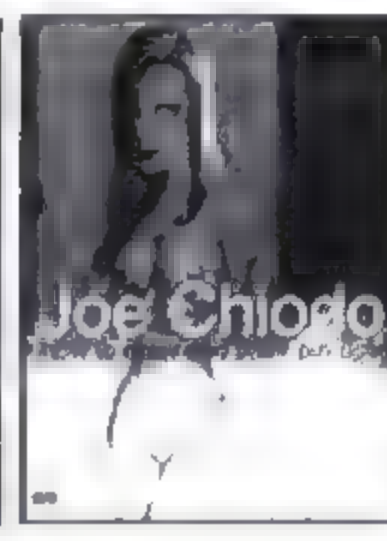
MANGA SECRETS
ITEM# DEC0431 \$16.95



DON BLUTH'S ART OF STORYBOARD
ITEM# JUN040014V \$14.95



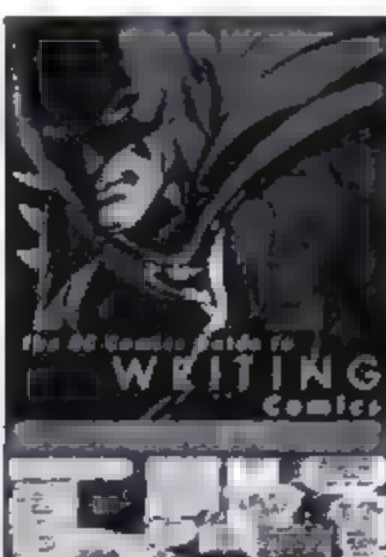
HOW TO DRAW MONSTERS FOR COMICS
ITEM# C2C0628041 \$19.95



JOE CHIODO HOW TO DRAW AND PAINT PIN-UPS
ITEM# OCT053520 \$24.95



THE DC COMICS GUIDE TO PENCILLING COMICS
ITEM# AB1011 \$21.95



THE DC COMICS GUIDE TO WRITING COMICS
ITEM# AB1012 \$21.95



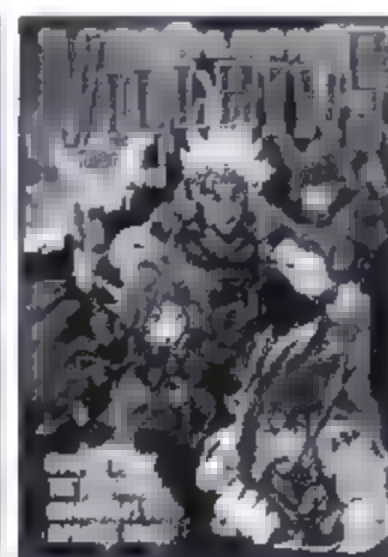
THE DC COMICS GUIDE TO INKING COMICS
ITEM# AB1013 \$21.95



THE DC COMICS GUIDE TO COLORING AND LETTERING
ITEM# AB1014 \$21.95



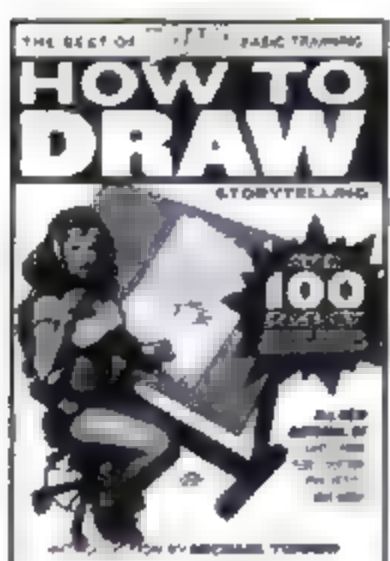
THE ART OF DRAWING MANGA
ITEM# AB1015 \$14.95



MANGA MANIA VILLAINS
ITEM# AB1016 \$19.95



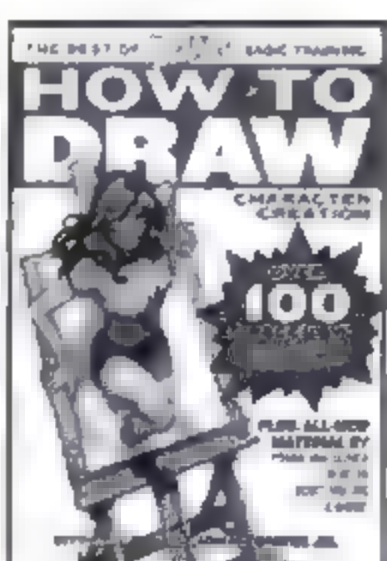
YUKI TERAI TOKYO LABYRINTH 3D ARTWORK
ITEM# AB1017 \$32.95



WIZARD'S HOW TO DRAW STORYTELLING
ITEM# APR02816 \$19.99



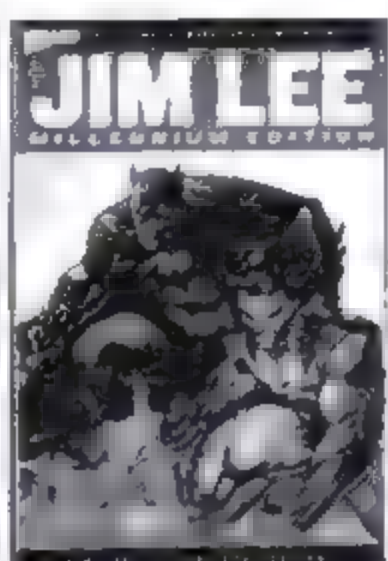
WIZARD'S HOW TO DRAW HEROIC ANATOMY
ITEM# APR02817 \$19.99



WIZARD'S HOW TO DRAW CHARACTER CREATION
ITEM# APR02818 \$19.99



ALEX ROSS WIZARD MILLENNIUM ED
ITEM# JAN 9419 \$24.95



JIM LEE WIZARD MILLENNIUM ED
ITEM# MAR04213 \$29.99



MICHAEL TURNER WIZARD MILLENNIUM ED
ITEM# MAR04214 \$29.99



MARK SILVESTRI WIZARD MILLENNIUM ED
ITEM# MAR04215 \$24.99



COMIC ARTIST PHOTO REFERENCE PEOPLE & POSES
ITEM# MAR063677 \$24.99



DRAWING CRIME NOIR FROM COMICS & GRAPHIC NOVELS
ITEM# APR063601 \$19.95



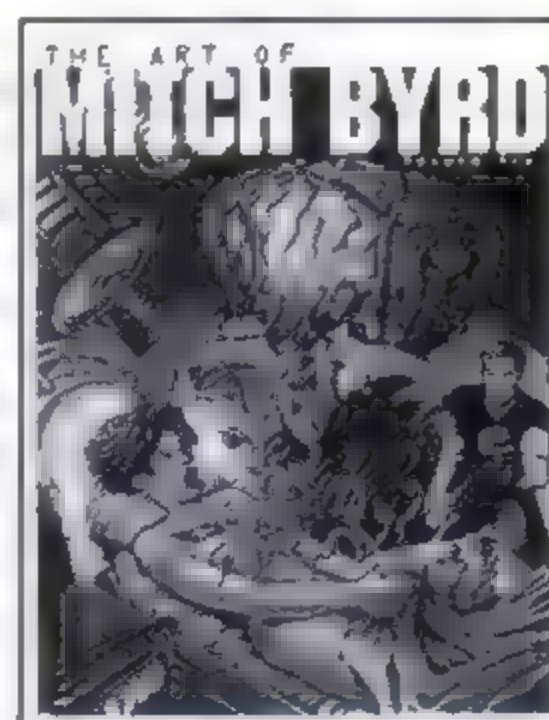
50 ROBOTS TO DRAW & PAINT
ITEM# MAR063675 \$21.99

SQP ART BOOKS

All art books produced by SQP are available on line at www.bluelinepro.com or call at 859-282-0096. These books include such artists as

Mitch Byrd, Dorian Cleavenger, John Bolton, Steve Fastner and Rich Larson, Blas Gallego, Mike Ploog, Monte Moore, Rudy D. Nebres, Keith Parkinson, Mike Hoffman, Joe Chiodo, Alex Horley, Roel and many many more.

For more information on these books and supplies, visit our website at www.bluelinepro.com



The Art of Mitch Byrd
ITEM# ABSQP007



Auto Eraser BY Helix This handy cordless eraser is perfect for removing either pencil or ink marks. Auto Eraser comes with seven pencil and three ink erasers. Requires two AA batteries (not included).

#AR-HX19060 **HELIX Auto Eraser \$12.95**
 #AR-HX19061 **HELIX ERASER AUTO REFILL (10PK)**
 #AR-HX19062 **HELIX ERASER AUTO INK REFILL (10PK)**
 Refill are \$1.95 EA.



Artist Tape by Art Alternatives These pH neutral paper tapes are for edging display boards hanging presentations or blocking out and cropping photos. They accept all forms of writing media such as pencil marker or ballpoint pen which makes them ideal for labeling artwork film cans studio equipment etc. Available in 60 yd. rolls except where otherwise noted.

AR-AA20134	TAPE ARTIST BLUE 3/4IN X 60YD	\$8.05
AR-AA20135	TAPE ARTIST GREEN 3/4IN X 60YD	\$8.31
AR-AA20136	TAPE ARTIST ORANGE 3/4IN X 60YD	\$8.31
AR-AA20137	TAPE ARTIST FL. PNK 3/4IN X 60YD	\$9.46
AR-AA20138	TAPE ARTIST RED 3/4IN X 60YD	\$8.05
AR-AA20139	TAPE ARTIST YELLOW 3/4IN X 60YD	\$8.05
AR-AA20130	TAPE ARTIST WHITE 3/4IN X 10YD	\$3.11
AR-AA20131	TAPE ARTIST WHITE 1/4IN X 60YD	\$4.50
AR-AA20132	TAPE ARTIST WHITE 1/2IN X 60YD	\$6.27
AR-AA20133	TAPE ARTIST WHITE 3/4IN X 60YD	\$7.68
AR-AA20140	TAPE ARTIST WHITE 1IN X 60YD	\$9.78
AR-AA20141	TAPE ARTIST WHITE 1 1/2IN X 60YD	\$16.26
AR-AA20142	TAPE ARTIST WHITE 2IN X 60YD	\$19.24
AR-AA20181	TAPE ACID FREE WHITE 3/4IN X 60YD	\$5.31
AR-AA20182	TAPE ACID FREE WHITE 1IN X 60YD	\$6.48
Black Economy Masking Tape		
AR-AA20160	TAPE BLACK MASKING 1/2IN X 60YD	\$3.81
AR-AA20161	TAPE BLACK MASKING 3/4IN X 60YD	\$4.89
AR-AA20162	TAPE BLACK MASKING 1IN X 60YD	\$6.03
AR-AA20163	TAPE BLACK MASKING 2IN X 60YD	\$12.06

Heavy-Duty Dispenser by 3M
 AR-MT06924-6 C25-TAPE DISPENSER PLST 3IN CR. \$35.49



Faber-Castell 8 pitt artist pen Manga Set Maximum light-fastness. Pigmented drawing ink, Waterproof, 3 nibs S, M, brush, acid free / pH neutral, 3 black ink pens, 5 brush pen in shades of grey
#AR-FC167107
PITT PEN MANGA 8/ WALLET SET
\$19.95



Color Brush Pen by Pentel

Enjoy neat non-stop painting on the go with this refillable paint brush pen system. The brush pen comes pre-filled with bright black ink and feature a flexible nylon tip. A variety of lines from fine detail to broad sweeping strokes can be produced making the brush pen suitable for stylized design work, oriental artwork, calligraphy, cartooning and transparent watercolor effects. A refill cartridges is also available (#AR-PLFR-101).

#AR-PLFR-101 **COLOR BRUSH PEN REFILL BLACK \$ 2.95**
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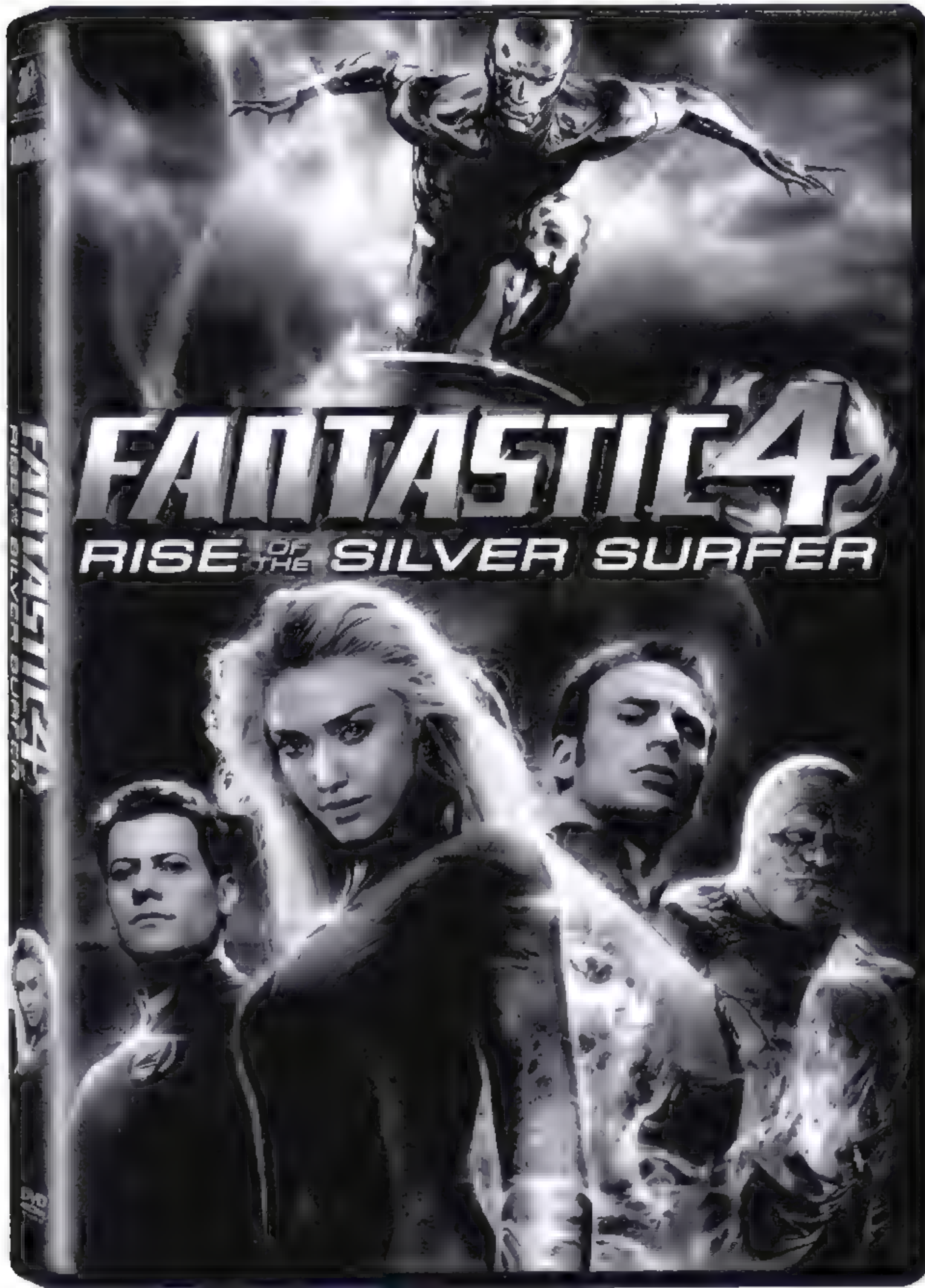
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Also all winners will have their artwork printed in the next issue of Sketch Magazine.

Contest ends March 31, 2008 All entries must be submitted by this date.

ART SCHOOL COLLABORATION- Designing the Characters

by Gary Barker and Bill Nichols



Starting with this feature, editor and long-time bud Bill Nichols and I will be bringing you a series of articles on the collaborative effort to bring a comic to life. Bill has written an entertaining story showcasing his character **Ursula**. Designing the characters in a story from the writer's descriptions and giving them visual life is probably the most enjoyable and challenging aspect of comics. Bill gave me some character descriptions and I started sketching and sketching and sketching...you get the idea.

Anyway, since this is **Sketch Magazine**, what better place to share this endeavor!

From Bill:

I got a message from Gary that went something like: "Can you write me a 2-3 page script with zombies in it?" Well, sure, I thought, of course I can. I'm a writer, right? Then the cogs started turning and I mulled over some things. I have a list of projects I want to work on and **Ursula** was one of them and suddenly, the pieces slipped into place in my mind. So, maybe this will grow beyond a series of articles into its own entity. That is, a comic book. I'd love that. And heck, I get to work with Gary, a long time dream of mine. Pretty cool for me...

Ursula is of Valkyrie descent, strong and athletic in appearance. The difficult part is creating a character that is visually interesting, fun to draw, and hopefully different from the plethora of sexy-super-heroines that populate the comic universe.

After seeing some of the preliminary sketches, Bill stressed that she was to look athletic and not overly endowed, to avoid the stereotype. As you will notice, her attributes change from sketch to sketch. He also asked me to remove the high heels, which I was glad to do as they may look nice but are impractical. Bill likes the wings for a headpiece. I'm thinking one wing may work best to avoid being too Thor-esque.

I referenced Norse mythology and symbols but I didn't want her to look too much like Marvel's Valkyrie or the traditional depictions of Valkyries. She needs to look contemporary and hopefully striking on a comic book cover. Still can't decide if I like the cape or not...

From Bill:

There's a backstory with the character of Ursula that won't be seen, but things in her character were definitely shaped in that story. She's strong yet a little naive. Gary's artwork is going to make the thing look great so I knew that wasn't the issue. I wanted the story to be just as good and the characters to be just as rich. We could have gone with the big busty look, but you know, that isn't me these days and I don't want this thing cheapened by going for the lowest denominator.

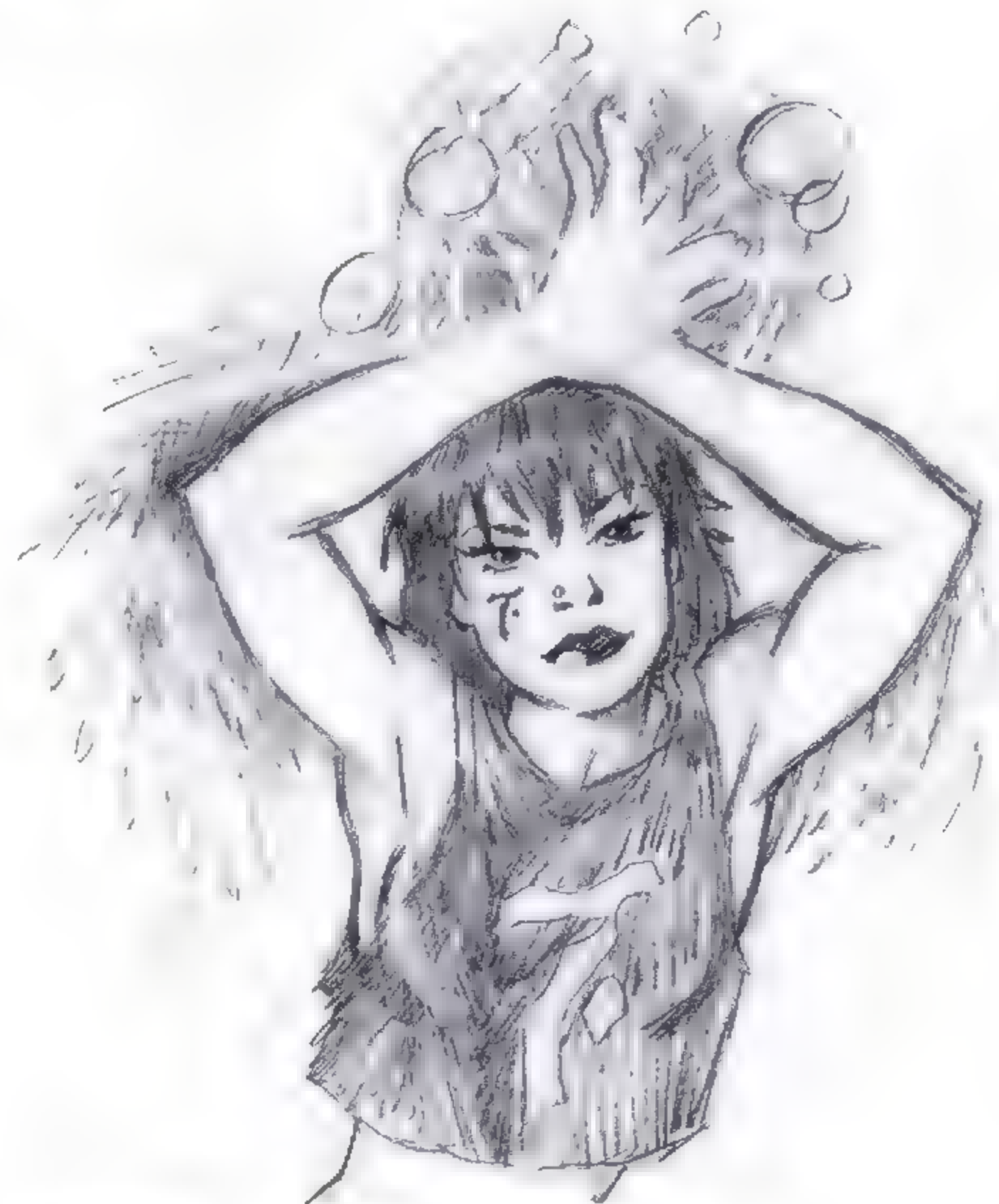
The supporting cast is a bit more troublesome. **Jewel** is Ursula's best friend and to give her contrast, I gave her dark hair and from Bill's description, made her possibly 3rd generation Asian-American. She is a mage apprentice and very proficient at butt-kicking.

From Bill:

I wrote some stuff for Bob (Hickey) with the *Darkness Chronicles* years ago and I created Jewel then. That work has never seen the light of day (yet) but the character has hovered in the background of my



Ursula Designs



Jewel Designs



Dead Lee designs



Zombie Hunters

mind (along with the dozens of others). And she fits as a counterpoint to Ursula in personality and looks.

Dead Lee is another friend. He dies, but still wants to hang out. He will probably bring some comical aspects to the stories as he is kinda goofy, witty and extremely agile...for a dead guy. He is also the grandson to a super-hero from the golden-age **Victory Guardians**.

From Bill:

Again, another character that has insinuated himself in my head and writing.

The **Lokinder** are the children of Loki. I love the concept of Loki having offspring and Bill has some intriguing ideas for them. Many are evil, but some are fighting their parental influence and working for the greater good. This could be a series of its own.

From Bill:

I'm a believer in the idea of redemption. You don't have to be defined by who your family may be, good or bad. In this case: very bad...

The zombie fighters were easier. Bill suggested that we use three of our friends and characters in their own right. So, George Lane, Willie Peppers and David Heath Jr. are now, **Geo. Mogus** and **Heath-the DeathSayer**. Unfortunately, David is no longer with us, but I think he would get a thrill to be living on graphically.

From Bill:

I never got to know David (Heath), but the fandom work he did on **No Sex** has impacted me in that it shaped others destinies to cross into my own. Because of David's friendship for years with my fellow inker Jerry Foley, I met George Lane, Willie Peppers and of course, Gary Barker. When I published my own fanzines in the late 80s, one of them was called **Heath** about a magic-using private investigator that Jerry wanted to do. I wrote it, he inked it and a fellow artist from Apa-5 Rico Aramburo penciled it. I can't ever be able to repay David for those things he helped to bring about, the comics and the friends, but he lives on.

Next issue we start page breakdowns from Bill's script and the finalized Ursula.

Any comments or critiques are always welcome and appreciated.

Gary Barker



Lokinder are the children of Loki

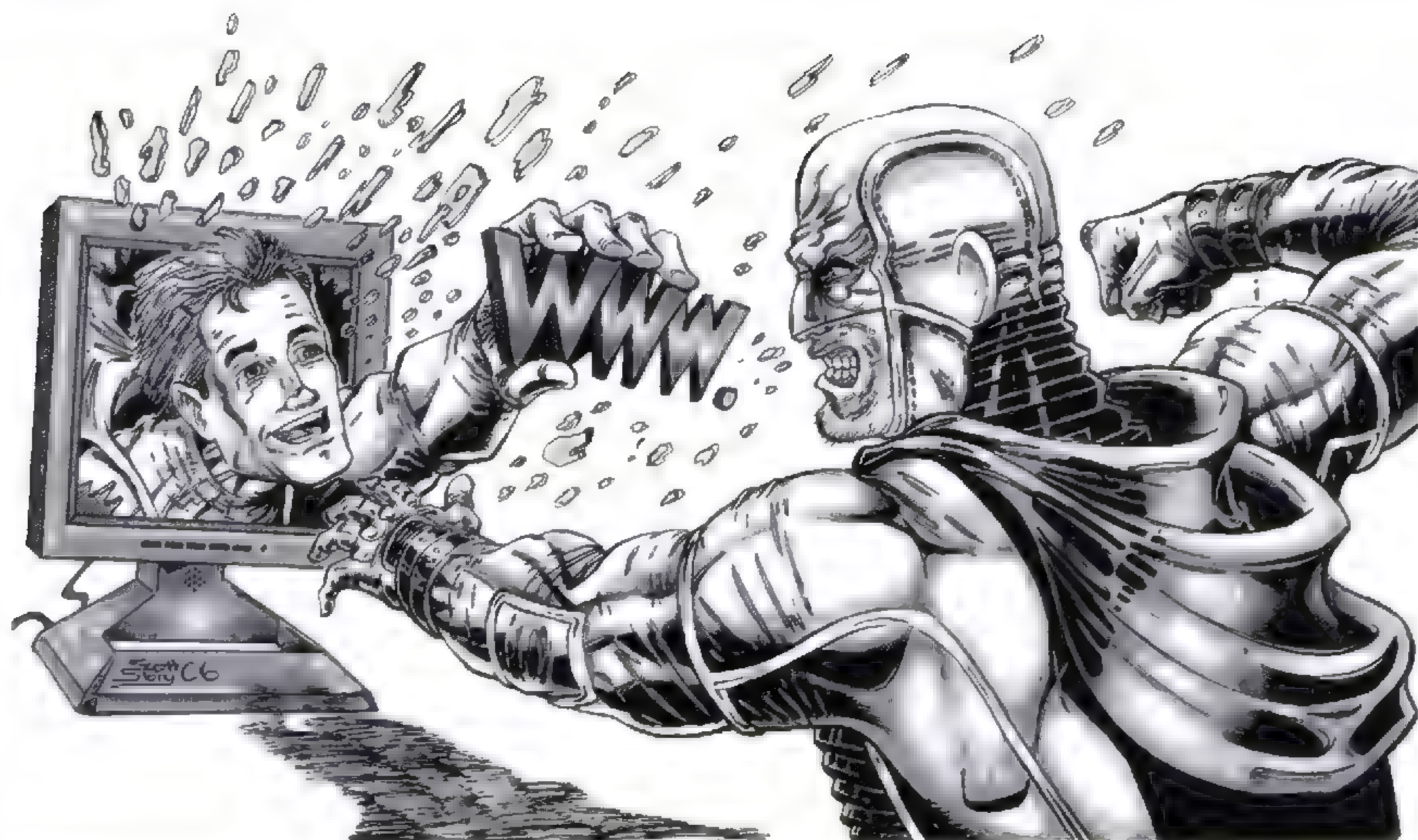


Zombie Hunters



Urusla designs





PROMOTING YOUR WEBCOMIC

by Scott Story

Here is the picture: You have created your webcomic, and you are ready to unleash it on the anxiously awaiting world. You know that there is an audience with interests similar to your own out there who will enjoy your webcomic, so how are you going to get it to them? Maybe it is a comic with mass appeal, or maybe only a few people will "get it." The question then arises: In a sea of thousands upon thousands of webcomics already being published on the web, how do you get the attention of your target demographic? Or, will your strip be drowned among the competition?

Luckily for you, there are some time-tested methods of getting your webcomic noticed. These include advertising, the press, and certain strategies.

Advertising

Most paid advertising in the webcomic world may be purchased at a reasonable price, and it may bring significant traffic to your strip. One advertising avenue is using popular webcomic portals, such as **Buzz Comics Top 100**, **Online Comics**, and **The Web Comic List**. Advertising rates can be quite low, and these ads reach what is probably your primary demographic, the hard-core webcomic reading community. You can also use these webcomic portals to enter your strip into their top list rankings, submitting a banner and a link. This allows fans to "favorite" your webcomic, bookmark it, and vote for it in the top listing ranks.

Project Wonderful, owned and operated by Ryan North, is good for monetizing your webcomic (which I will cover in more detail in a future

article), but is also excellent for running advertising campaigns. With Project Wonderful's system, you can customize your campaign and choose which sites you want it to run on, how much you want to spend per day, its duration, and other helpful variables. You can use this to target specific markets, and these advertisement campaigns can bring considerable traffic to your webcomic.

There are many comic related websites and forums that sell advertisement as well. These sites usually are devoted to the print comic world, yet they offer real potential for attracting crossover readers from among old-school comic fans. Examples include **Digital Webbing**, **Comic Book Resources**, **Silver Bullet Comics**, and so forth.

Press

After advertising, good press has to be one of the best ways for raising your webcomic's profile and bringing in the traffic. Press, by which I mean reviews, interviews, and press releases, has the benefit of being free and providing you an extended platform to tell people why they should check out and regularly read your webcomic. Whenever you have the opportunity to talk about your project, be it in print, the web, a podcast, or whatever, take it!—this is quality advertising that you just cannot buy. Be sure to provide your webcomic's logo and some promotional images. Readers will remember the graphics long after they have forgotten the accompanying text, and it is never too early to start building brand awareness. Remember to include links to the webcomic, because you want casual or curious readers to be able to find the strip quickly.

Reviews can be as good as the reviewer's personal popularity or following, or as bad. If the reviewer represents a popular site, such as Silver Bullet Comics, then it is likely to be read by a sizable audience and bring more readers over to your webcomic. If you have never heard of the reviewer or the site he represents, do not dismiss him out of hand, because you may be able to extract some really great quotes from his review. These quotes look good when presented on websites, business cards, and printed collections back covers—the fact that someone from a known site or publication said something memorable about your comic is good as gold. I also would contend that it is more important how widely the review was read than how positive it was. There is that old adage, "any press is good press," and there is an element of truth to that.

Interviews are similar to reviews in that, based on the quality of the interviewer's questions: you have an expanded platform upon which to explain your webcomic. Your job is to pique the reader's curiosity, so talk freely about why you created the strip, what your inspiration was for it, how you see it developing, your personal history in cartooning, and your work methods. You just cannot know what might make the reader form that all important bond with you, so it is best to be open and be a good "interviewee."

Press releases are designed to get the word out. You should develop a list of forums, news sites, and social networking sites to distribute your press release to, and the longer this list is the better. There are more or less standard conventions for writing press releases, so you should study the form and style before you start putting out ineffectual releases. Do not limit your list of target sites to comic and webcomic related sites: Pop culture sites and blogs are fair game as well. Do not put out press releases without a good reason, because fans will learn to ignore them if you do. Simply updating your webcomic is not a valid reason for a press release—Timely updates should be assumed, after all. "Baiting and switching" press releases, where you promise one thing and deliver another, are a sure way to anger readers and lose fans.

After advertising and press, there are a few other tried and true methods of bringing readers in. Guest cartooning on a more popular webcomic is one, or having a more popular cartoonist guest on your strip. Interacting on high profile forums really can help, especially if you include your webcomic's link in your signature area. Remember, do not come off as pushy, or post only to promote your comic, because this will make the forum regulars resent you. You are the public face of your webcomic, and trollish behavior will not help your cause.

Strategies for Success

Getting visitors to your webcomic is one issue, but keeping them coming back for updates is another. Stellar art may attract readers, but compelling, well-written strips will engage them and keep them coming back. Humorous, "gag-a-day" strips are going to do much better than long-form adventure webcomics, but gag strips require that you be funny consistently, day in and out. If you have a choice between coloring your strip, or posting it more often, then go for the latter! It is better to update more often with less content, not less often with more content. Remember, every time you miss an update, you lose readers! Readers can only maintain interest for so long, and then they will find new strips that do update regularly.



One useful strategy is to post your webcomic on multiple hosts. There is a certain level of brand loyalty among webcomic fans, and many of them get all their comics from a single site. For example, many **Drunk Duck** readers might read all their comics on Drunk Duck and never venture into **Modern Tales**, **Keenspot**, or any of the other popular webcomic collectives. Thus, it is best to run your comic simultaneously on every host you can—your comic does not have to spend its life all in a single location!

Many of these hosts or webcomic collectives are free, such as Drunk Duck and **Comic Genesis**. Some will host and automate your comic for a fee, such as **Webcomics Nation**. Some collectives are by invitation only, such as **Graphic Smash** or Keenspot. You can also host your webcomic yourself, on your own site, either using a pre-existing webcomic script or a blog-based setup. It takes a lot of time to set up your strip on each site, because each is automated differently and has different requirements, but the point of this exercise is to introduce your webcomic to as many different segments of the online reading demographic as possible.

Including auxiliary material with your webcomic can help keep readers coming back. This extra content may include character biographies, extra stories, podcasts, tutorials, and, perhaps most important, creator blogs. A comment section under the comic can really help build its community, as can a forum or sub forum devoted to the comic, its creators, and fans.

Other Strategies

In the world of web promotion, things are in a constant state of flux, and new opportunities come and go all the time. Accordingly, it is important to stay flexible and keep an open mind to whatever presents itself.

Social networking sites, such as **MySpace**, **Flickr**, **Facebook**, **Comicspace**, and innumerable others, are great for networking and building communities around your webcomic, and these sites are stocked full of tools for involving readers and spreading the word. You can use these social networking sites as “feeder” sites, attracting new readers and channeling them on

to your webcomic. I use my Myspace site for blogging, for example, and then use an RSS feed to connect those blogs with the Johnny Saturn site.

As social networking sites go, **YouTube** and other user-generated video sites deserve a special mention. Making use of Youtube requires that you make a short, teaser video about your comic and upload it. Once you have, you can imbed this video on other sites, as you see fit, such as your home website, your webcomic sites, and anywhere that it might draw attention to your webstrip. It is now possible to make relatively polished videos with free programs, such as Windows Movie Maker and Photo Story 3: artwork from your webcomic; and music that is public domain, copy lefted, or in creative commons. How-to videos can be used in a similar way as feeders for your webcomic, because tutorials attract other cartoonists and would-be artists. If possible, these tutorials should feature your webcomic’s characters, and all videos should include the webcomic’s URL in the body of the video or its credits.

Social tagging and bookmarking are powerful tools for keeping your existing audience coming back. Webcomic bookmarking sites such as **Piperka** make it easier for readers to keep up with their favorite strips and keep their place in the comic’s archives. While not limited to webcomics, do not forget such bookmarking services as **Furl**, **Reddit**, **Digg It**, and **Delicious**. Social tagging is a service you can put under your comic where the reader can enter key words, making the comic more widely searchable.

You can make your comic easily searchable by entering key words, or even the whole pages of script or dialogue, in the graphic’s “alt text.” This is helpful, because search engines cannot read your comic strip—the text is part of the graphics, after all. Also, it is possible to archive the comic’s text with tools such as “Oh No Robot,” or work the text into each web page’s meta tags. Be sparing with this latter technique, because spiders, which catalogue your pages for search engine use, might conclude that you have resorted to “key word stuffing,” a blackhat search engine optimization ploy.

You can promote your webcomic by manning a table in artist alley at comic conventions. Even just a few years ago, many comic fans did not



WEBCOMICS NATION 



consider webcartoonists to be “real” artists, but that has changed and now webcartoonists and print cartoonists sit side by side at shows in equality. At conventions, you can sell print-on demand collections of your webcomic, shirts, mugs, and the like. You can pass out flyers, bookmarks, pens, sketches, and posters. Whatever you sell or give out, make sure they have your URL and logo—the whole point of this is to lead people to your site and build brand recognition. Be sure to put out cheap flyers on the free table at the convention entrance, and have your logo and URL prominently displayed on your table's banner as well.

Since your goal is to reach as large an audience as you can, it is very useful to distribute your comic in a variety of formats. Webcomics are great on a computer monitor, but that is not the only way to view them. You can package collections as PDF, or similarly in the Comic Book Reader (CBR) format. You can configure the comic for the iPod, iPhone, mobile phones, or Playstation Portable (PSP). If you do not want to publish your whole series or backlog or strips in this way, then you can make a storyline or two available, and use the extra formats as teasers. Be sure to offer your comic as an RSS feed, or by tooncasting, in which readers can post your comic to their site and allow it to update automatically.

Car magnets and bumper stickers are worth exploring, because graphics on cars are seen by a wide variety of people in traffic or on the street every day. This is the same principle that leads some business to make custom automobiles, such as hotdog shaped cars, or “chicken” mobiles. The same logic applies to tee shirts, in which the wearer becomes a walking billboard for your comic strip.

Among the extra content you offer on your webcomic site, it is good to give away downloadable avatars, banners, and wallpapers. With these, fans help you in spreading the word, because they may use the avatars as they sign up for other sites and forums, and use the banners on their own websites and in their signature areas on forums. In other words, let fans help you market your webcomic.

Can you use multi-user online role-playing games (MMORPG) to promote your comic? Yes. Imagine opening up a comic store or newsstand in Second Life to promote your webcomic. You would not be the first, because real-world

businesses have been operating in the virtual settings of Second Life for a while now.

As you can see, there are a great many options for promoting your webcomic, and more possibilities are popping up all the time. The world of webcomics is fiercely competitive, but if you are flexible, and keep an open mind, you can find your audience.

About the Author:

For more information about Scott, his work, and his availability for illustration or sequential work, visit his website at www.storystudios.com, or email him at storystudios@earthlink.net. To read **Johnny Saturn**, go to www.johnnysaturn.com, or http://www.myspace.com/scott_story.



Sketch

the webcomic list





HOW TO MAKE A COMIC BOOK AND SUBMIT IT TO PUBLISHERS

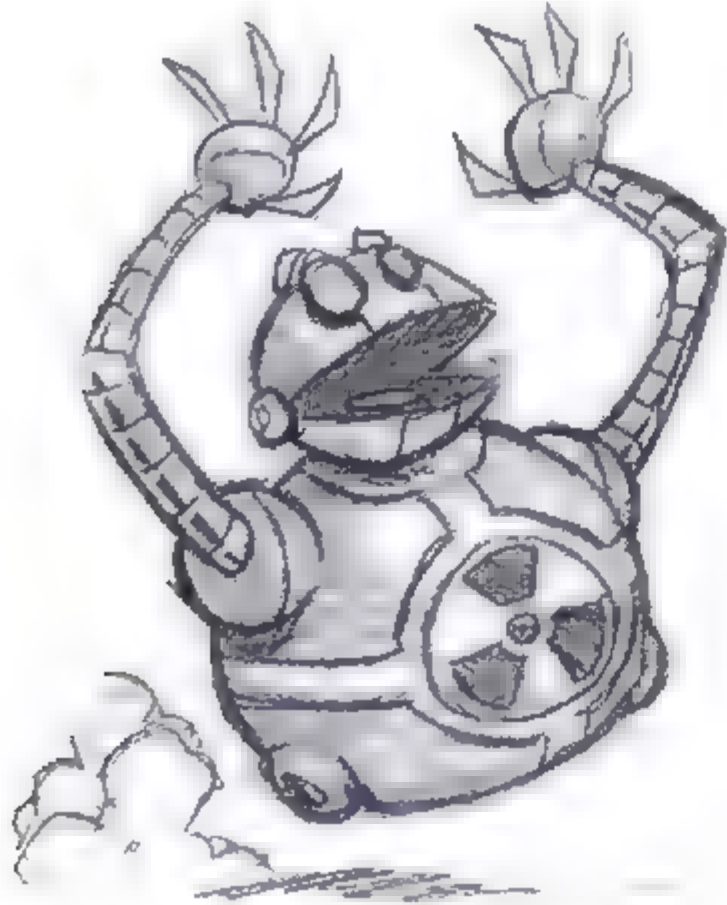
by Jason Baroody and Steve Willhite

Now...Don't be fooled by the title of this article. This isn't going to be your typical "HOW TO" sort of thing.

I'm going to try and stay away from things like: how to "write a comic book" or "how to draw a comic book". There are plenty of books out there that cover the process in detail. I'm going to assume that most of you already know that part of the how that works. No, I'm going to be discussing more about submitting the comic book to publishers.

There are a few books on the subject of self-publication all written by well-informed writers and illustrated by talented artists. This article will take you through the steps we took in getting this particular book together, and the way we did it.

From Concept to Publication



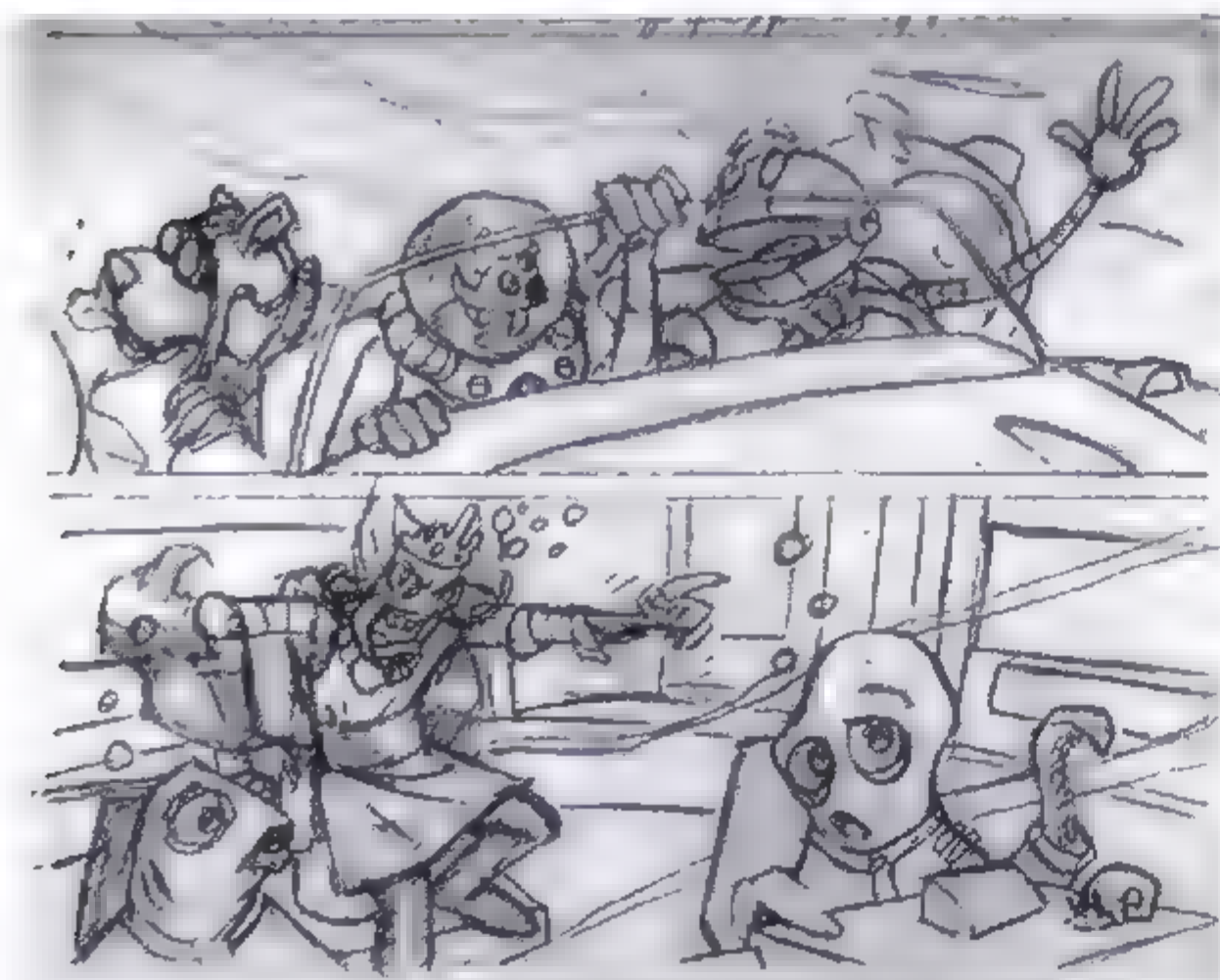
As I write this article the book is still in its early stages of development. This is an experiment really and there is NO guarantee it will even succeed.

Let's face facts. There are tons of comicbooks out there by major publishers and independent publishers alike. There are *web comics* and *ashcans* people give away for free.

So how will my comic book stand out and stand out enough to grab the attention of a publisher and make it's way to retailers and fanboys?

And see my idea go from concept to reality?

Well, first I had to come up with something. A story. A concept, characters, plots, motivations and various things I'd need for the book. A basic idea or layout of what I wanted my comic book to be. So I wrote out my ideas on paper to see how they would work together. Then I went on a search for a talented, creative artist to bring these ideas to life.



I found Steve Willhite instead...

Steve is actually one of the most talented artists I've come across in years. I thought his art

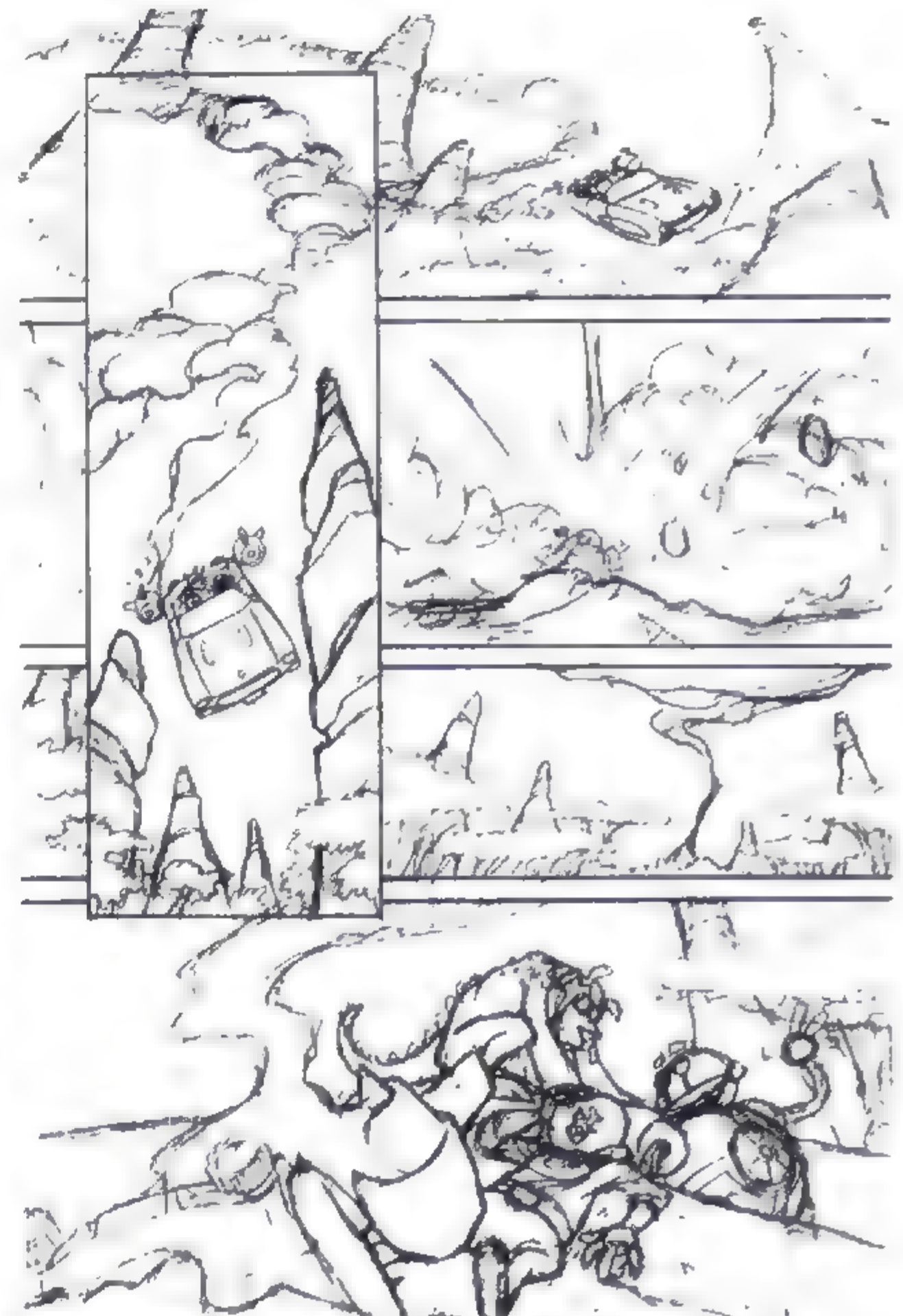
style and storytelling techniques would be perfect for this book. Now all I had to do was convince him to work with me on it.

Steve's been a cartoonist for what seems like forever. His work has been published in children's magazines, comic books, newspapers, magazines and role playing games. Some of the publishers include: Antarctic Press, Caliber, Scott Allie's Allie! Comics and some other small press stuff.

Steve was fully capable of pulling off the artwork for this. Plus after begging him for months he broke down and said "yes."

What's your comic book called? What's it all about?

THE MIS-ADVENTURES OF TOBY THE TOY ROBOT.©



Without giving it all away, the basic idea or concept of the book is the story of a toy robot (TOBY) that was built for war, but disguised as a toy. He's feared, hated and misunderstood by the people of earth. Toby leaves for space, searching for a home to call his own. He travels through

space on many strange adventures and meets weird characters and aliens and is constantly getting in and out of trouble.

That is the basic idea for the book. It starts as a rough outline. Then, once I started writing it, I was able to work out some ideas and other characters and the insane situations Toby will find himself in.

Toby the toy robot ©Design by Steve Willhite

Now that the basic ideas for the comicbook were done, Steve and I went back and forth fleshing out character designs as well as an overall look for the book. We went over any major things that needed to be worked out or would have to be drawn for the book.

Since this was going to be a book I would "pitch" (pitch, is another term I use often, it means submit my book to publishers to see if it fits their standards for publishing.) to publishers, I found out from researching several publishers websites what their submission guidelines are, and what a publisher wants to see as far as submitting your comicbook to them.

What your submission needs.

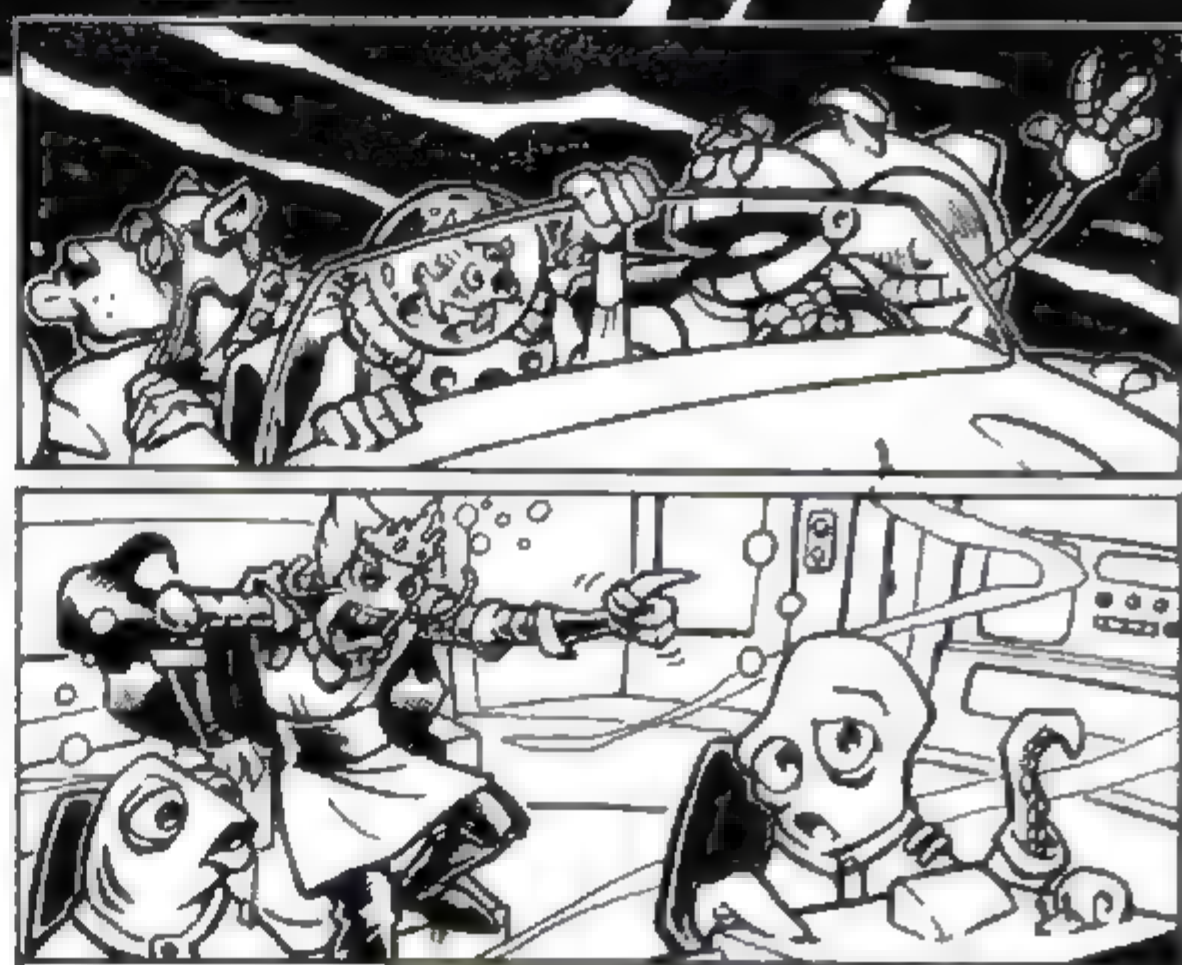
Most submission guidelines ask for a summary of the book. The pitch, submission or proposal should include the book's plot or story or concept.

A cover letter with all your contact information (name, e-mail address, address, phone and fax numbers) should be included. They won't need your resume but they will need all your contact information. Should the publisher like what they see, they'll need a way to get in touch with you. Most publishers receive hundreds if not thousands of submissions, so be sure to make yours easy to read.

A one-page synopsis of the overall story should suffice. (Some publishers want the first issue's script as well, so be prepared to have at least the 1st issue written out and ready to go.)

Don't hide anything from the publishers; they need to know all the ins and outs of the story. Don't leave out secrets or plot points; the publisher needs to know why they should read this book, let alone publish it. So, in your synopsis be sure to include the whole story. Don't leave out anything that's relative to the book. You don't need to go on and on about every little detail, but try to boil it down to the main points of interest.

Let the publisher know your plans for the book. Is it an on-going series? Is it a limited series? Is it black and white or color? List the people involved and any credits they might have to their names. But overall try keep it concise and to the point. Most publishers will also require artwork; 5 to 6 pages of penciled, inked and lettered pages and a cover mock-up. Color is optional.



Not many publishers will just accept scripts, unless you're a *professional writer* and you've got some books under your belt, then they might be interested. It's best to form a team and get started on the book, before pitching it.

Most of all don't be too attached to anything. A publisher may love what you send them, but absolutely hate something (like the title of your book for example). The publisher may have suggestions or ideas that would help them better sell your book or even improve upon the work itself. Listen to them, the publisher is your friend, not your enemy. Remember they do this for a living and if you've gotten that far, don't argue with the publisher. Take their advice; they usually know what's best, what works and what doesn't. If it's something you feel needs to be there for creative reasons, talk it out with the publisher and find a middle ground.



Most comic book publishers are creator-owned. This usually means they DO NOT PAY any sort of *page rate* (a page rate is often how your pay is worked out, in comics. You get paid by the page not always, but usually, for your work. Most

money will be made off the back end, which means once the publisher takes its fees off the comic book, which may include printing costs, storage, advertising, retailer incentives, distribution and misc. fees.

When the publisher has made its money back from the book, the rest of the profits go to that comic book's creative team.

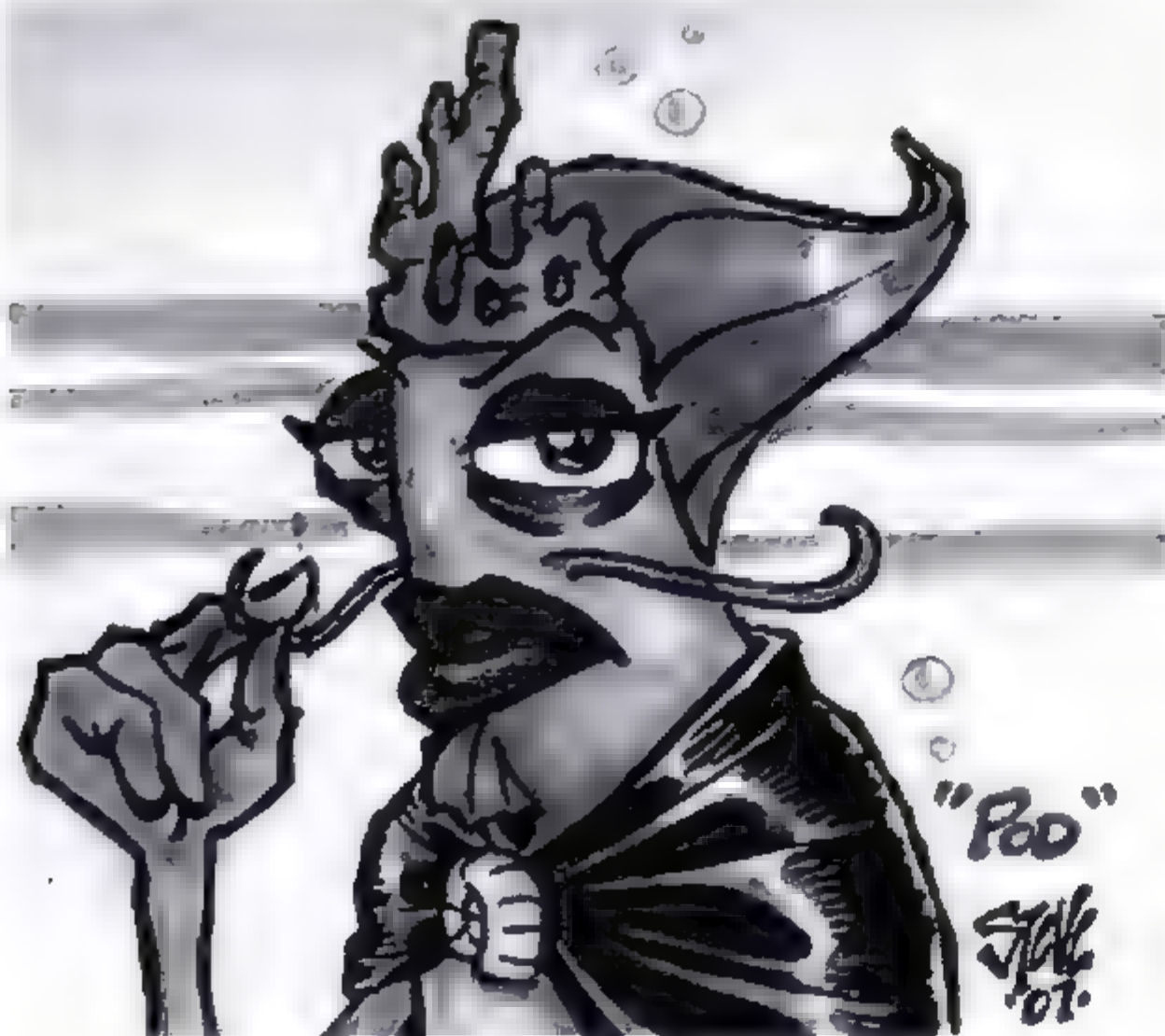
Chances are that you will have to work out a deal with whomever you're publishing with. How that money or profit is split up between your creative team will be up to the creators involved with the book. Most people get a WORK FOR HIRE contract (you can find these on the internet or at an office supply store.). This contract should clearly list what each artist will make after publisher's costs and fees. There are examples on the Internet or you could ask the publisher if they have a contract you can use.

Where do you find artists?

There are several websites you can go to, to find talent. Be sure to be honest and up front with them when contacting them for work. Let them know what you're thinking and doing before asking them to commit to working with you. Be sure they are honest as well, especially about topics such as what their schedule, how much work can they produce and how long will it take them to produce it.

Everyone should be upfront with their schedules. Of course life may get in the way while the artists are working on your book, so expect the unexpected. Take into account delays and re-do's and mishaps that may occur along the production end.

Now that we knew we needed, at the very least, the first 5 pages of completed art with lettering, I started writing up issue# 1 so Steve could start fleshing out the thumbnails and pencils.



Luckily, Steve would be inking his own pencils, so there was no need to search for an inker. I would be putting in the word balloons, so there was no need for me to seek out a letterer. I would also be putting the pages and submission packet together, so I didn't need to find someone familiar with the production end of things.

Now that the book and pitch was worked out, we had the artwork all ready. Issue #1 was written. The entire pitch was put together, and then came the hardest part.

Submitting the work to publishers.

I had done my research and followed each of the various publisher's guidelines. Most of their submission guidelines are available online. If you can't find them, contact the publisher and ask for them.

I made up several submission or pitch packets, which was basically a manila envelope addressed to the publishers submissions editor or dept. with my return address on it.

Each packet included: a cover letter, the synopsis and plot outlines for the books. I described what I pictured, a color book with advertising and retailer incentives (which means certain retailers or comic book stores could get advanced copies of the book, for promotion.). I was all right with advertising the book, through web and distribution like Diamond.

Diamond is a major distributor of comic books and comicbook related materials. They are the "middle-man" between publishers and comic book retail stores. Diamond publishes a catalog of comic books called *Previews*, which most retailers order their books from. Your local comic book store should have a copy somewhere. Ask to see one if you haven't.

You can purchase advertising space within the catalog to promote your book. They even have things like "certified cool" which is a review that Diamond does of your book. If they really like it, they might say it's a good idea to pick it up. This can help in getting your book out there to the retailers. Ask the publisher about it.

Of course there are also comic-related magazines as well as comic-related websites that you may want to give copies of your book to, for review. Promotion is a huge part of comics.

Think about it. If no ones know your book is available, then who will read it? Your publisher will work out details such as this with you. Because the more copies of your book they sell, the more money they make. But they may also take fees for such promotion so do your homework. Find out which retailers, magazines or websites might promote your book best. The publisher may have a list already. It's in both your interests to see that the book gets into the right hands.



So how does it end? Did a publisher want the book? Is it going to be in stores?

GOOD QUESTIONS. Most likely this article will be printed before I hear back about the book and the submission. My hopes are that a publisher will like the idea and think the book has a good story and great art and an audience. And finally gets published and into bookstores.

When it comes down to it, I'll find a way to get the book out there, if Steve's willing to go through the pain and agony of rejections, the maybes and the no responses. I'll find the right publisher and audience for this book. If not, then I'll start the whole process over with another idea and another submission. It's the love of the medium of comic books, and the stories I'd like to write and read and the art I'd like to see in such books, that drives me to try something as insane as **MAKING A COMIC BOOK AND SUBMITTING IT TO PUBLISHERS.**

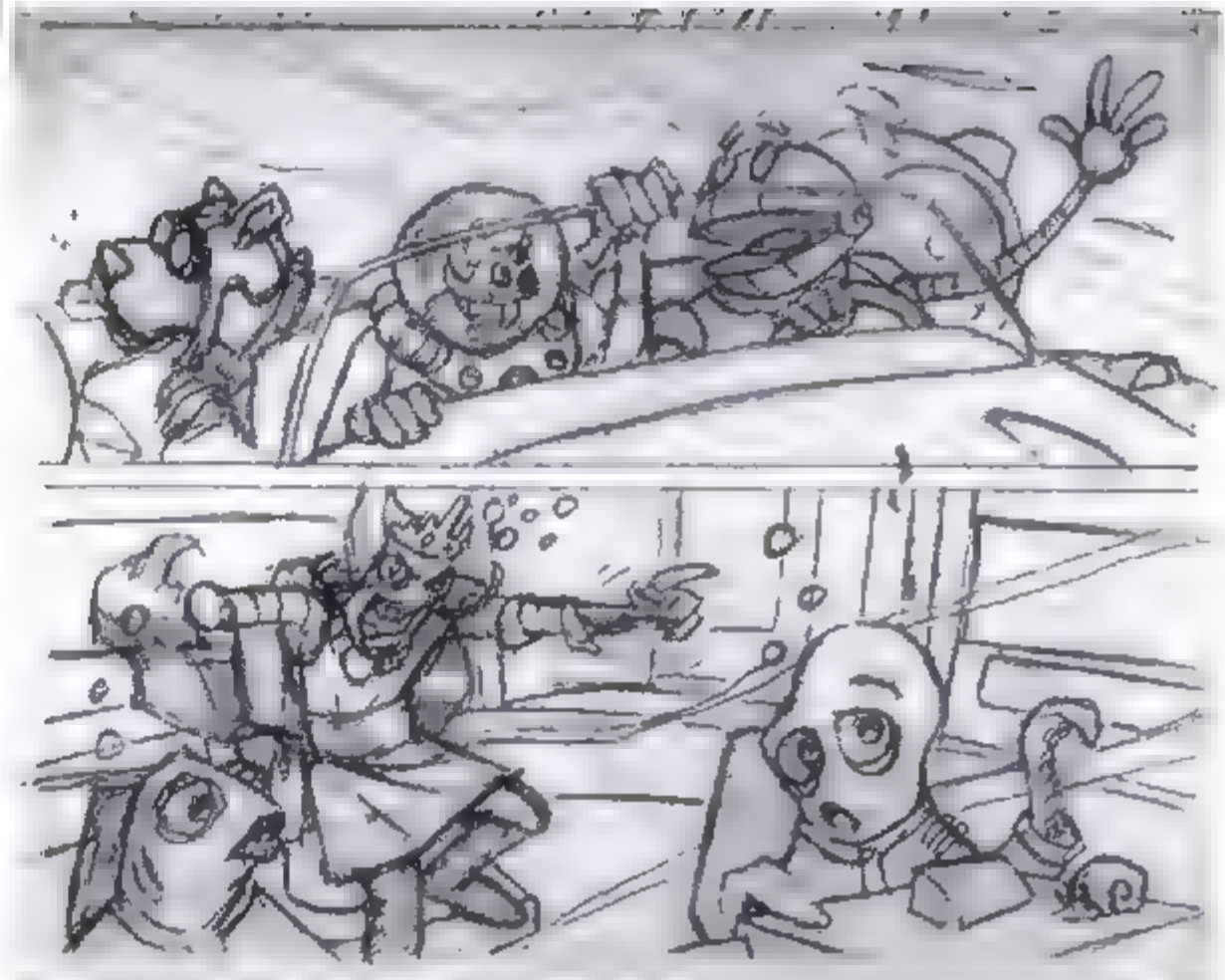


Thanks for your time and I hope this article helps you with your submission process.

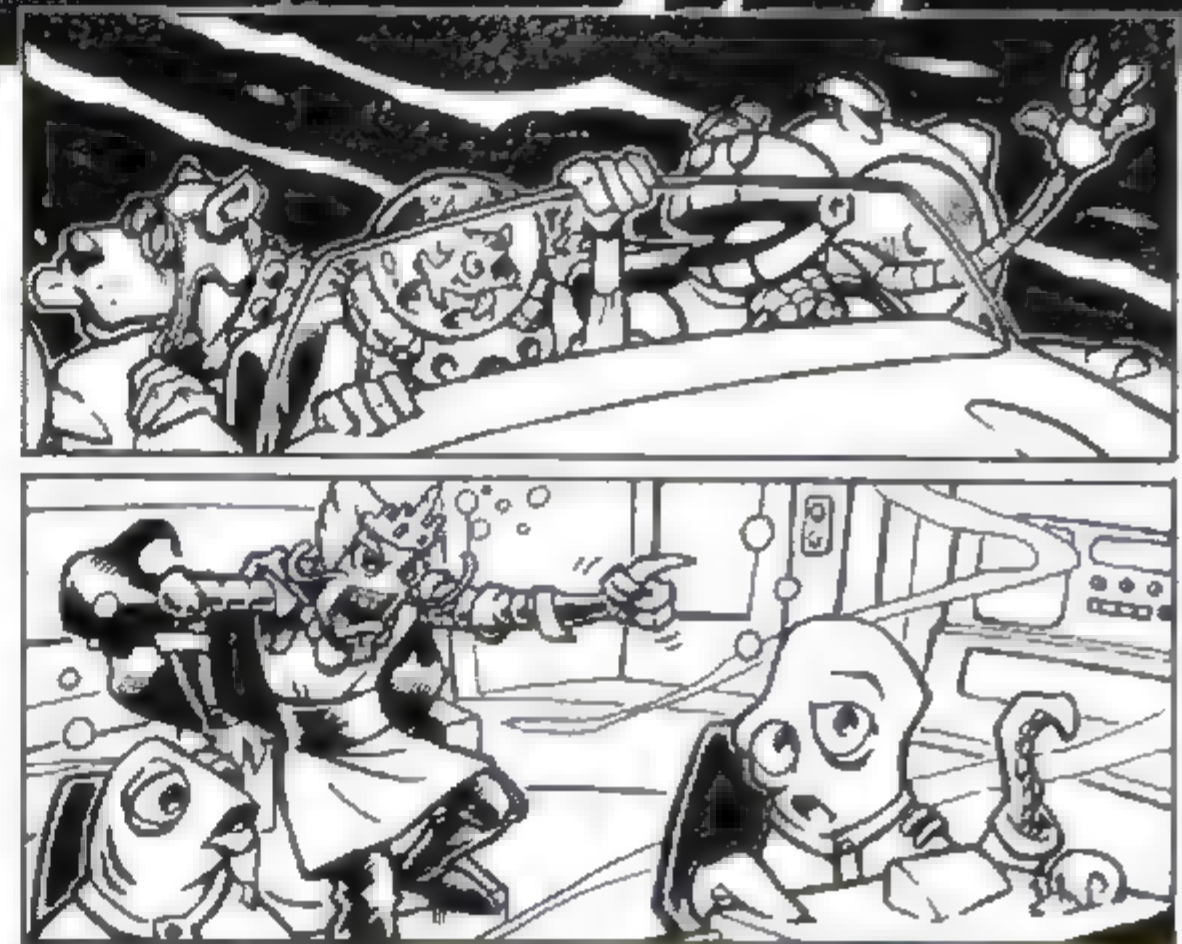
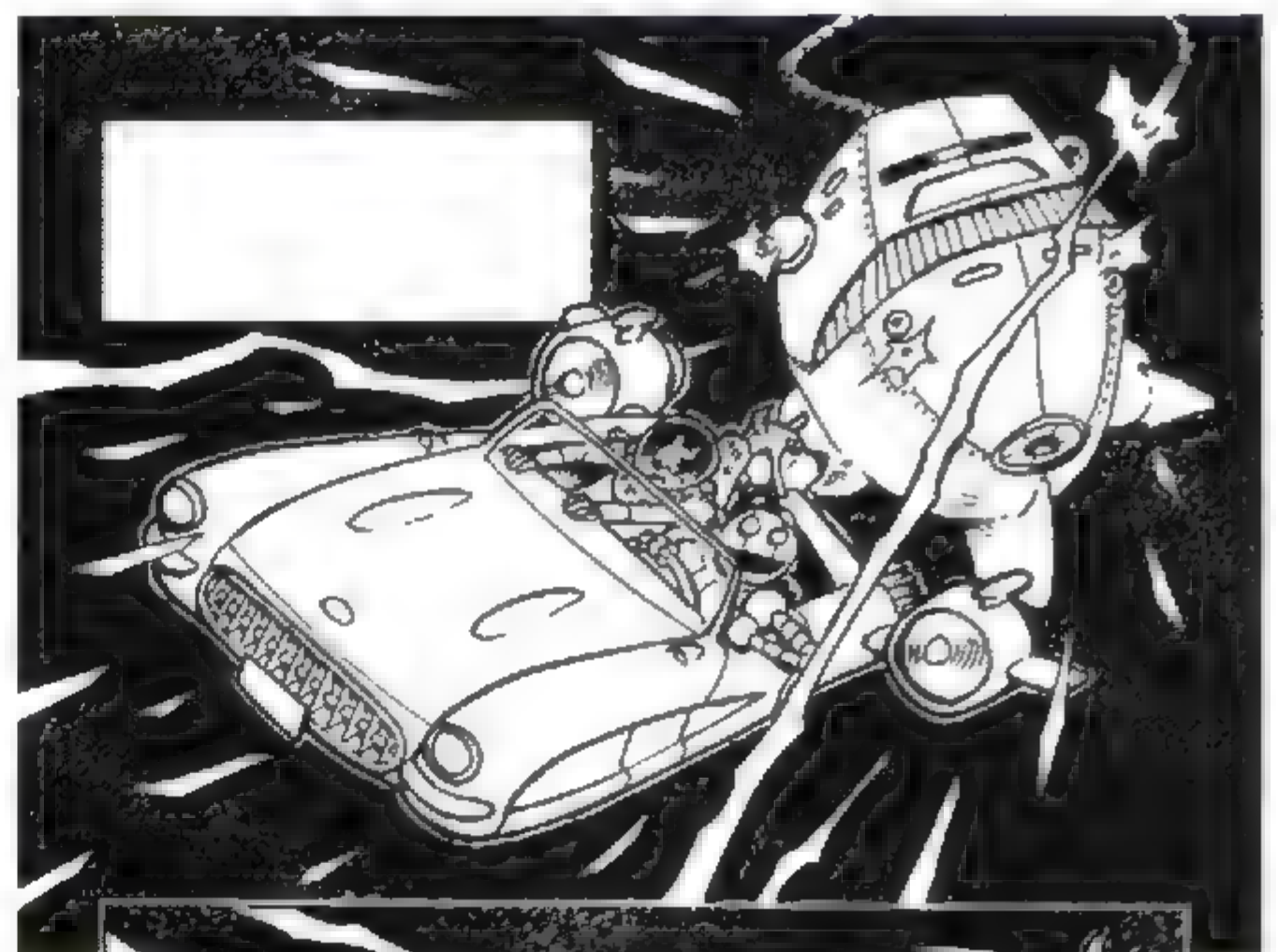
Jason Baroody can be found at www.tentonstudios.com. Look for several comics and comic related projects from Jason in 2008.

Steve Willhite can be found at <http://stevecomix.blogspot.com/>. Steve just had a story in an anthology: Jesus Hates Zombies - Those Slack-Jaw Blues.

Look for more work from Steve in 2008.



Penciled artwork



Inked artwork



Letters Forum

To The Sketch Brethren,

I could go on and on about how great Issue #33 was, the fantastic art and articles of Gary Barker and Renae De Liz, Bob Almond's history of inks and Bill's interview with Mike Choi to name but a few.

It was chock full of visual and verbal gifts and still I once again find myself being annoyed that some readers only seem to care about how flashy and glossy the magazine appears. There have been precious few magazines in history that center on comics and those that had little to offer but flashiness (Overstreet's *Fan* and *Hero Illustrated* are two prime examples) died out rather quickly. Why? Because there is more to this medium than just pretty pictures and shiny paper. At its best, comics are on a par with true literature, albeit in a mostly visual form.

It is about what is being said—the **CONTENT**—that makes something worthwhile.

Sketch Magazine is a gift to comics creators, both professional or wanna-be. It is the only magazine that speaks directly to us, not to the readers or the pop culture sycophant, but directly to the comics creator. That is why the catalog is there, that is why the ads asking for and offering employment are there and that is why Bill, Bob and company work their asses off to put together the best possible magazine they can on a budget that couldn't make a pamphlet over at the offices of the magazine with the magical moniker.

They are doing their utmost to give us what we want and what we need to make our own creative dreams come true and it doesn't matter how that message is presented, the fact that they work so hard to do it and that they do it so well is what is really important. And that is what should be celebrated in the letters pages.

John Wilson
Louisville KY
Thedragonwerx@yahoo.com

All letters received will be considered for publication. Letters published will be done as received in regards to spelling/punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legal, printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name-calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail messages to sketchletters@bluelineart.com. With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Well, John,

Thanks for the very kind words!

As you know, we do what we can to make Sketch Magazine the best that we can. We want it to be a magazine that we would like to read. That does take work and a lot of juggling with budgets and schedules to bring in input from as many sources as we can round up. The good news is that we keep finding them! And what's even better is that there are still more out there! Yay!

At this point, I've decided to not worry so much about the comparisons. I understand (or try to anyway) someone's concerns or insights about what they feel may be missing or good about the magazine. After all, we're here for them, too! That's my feeling on it. We will be doing some playing around with the layout and may even try some things with a few changes with the catalogue. Not eliminating it completely, but not have it be what you always see right there in the middle every issue. We'll see. Change can be good, right?

Thanks for sticking up for me, my old friend! I appreciate it! You haven't been the only one to say such good things but you sure are one of the most vocal! And that can be good, too, right?

Very good

Bill

Hello, Blue Line.

I have been searching your site to find a nice white paper source that will allow me to use both blue (non-photo) pencils and Black ink to line draw right over the blue sketches?

Local bought papers are either available to accept pencil or super smooth for ink but I'm having trouble finding a paper that will accept both.

Regular paper allows the ink to bleed and I can't have that!

Your help is deeply appreciated...

Thanks,

Bernard

Bernard,

Depending on what you're going for, I would look at the Blue Line Bristol Boards, maybe the 400 series. For some, it boils down to a preference for what may feel right and for some, it's whatever the current project calls for.

Bill

Dear Sirs,

I'm writing to say congratulations and well done! I really enjoy *Sketch* and look forward to getting my grubby little hands on every issue I can find. It has thus far, always contained at least one article that I find will greatly add to increasing my knowledge in this our beloved art form.

In reading "The Stuff I Want to do here at Sketch" in issue #29, many things caught my attention and gave hope to a fledging sequentialist as myself. If you could manage to pull off half of those ideas, you sir would become my all time hero!

As an artist and creator most of what you mentioned would be of great service not only to myself but many others who, like me, have limited access routes to the industry at large.

Yes sir, I am a "dinosaur"! I don't own nor have ready access to a computer or the "net". Add to that my rather late start into the creative ed of the industry (plus my age of 48) and you can see my personal dilemma! People like myself need these types of services!

Of the items mentioned these are certain ones I would really like to see:

-Venues / could really use this one. Especially a listing of various A.P.A. S. and such. I'm actually trying to for a local "Forum" or "Guild" type thing here. But as yet have had no luck in getting interest.

-Small Press Comics / as an "indie" creator with 2 small self-publishers I've managed to publish my work in over 9 books and together we've published over 17. It would be

nice to get more promotion on them. They've quite good actually in my humble opinion. We did make Wizards Top 49 indie list in 2005.

-Submission Guidelines / This also would be handy. If you include not only the "Big guys" but also the small ones as well. I've sent S.A.S.E.'s to companies for 2 years now for guidelines. I've yet to receive one reply.

-Alternative Venues / this would be really helpful. It would allow one to explore other ways to use our gifts to help fund our efforts.

The rest well you mostly do them already. Any words of wisdom from the pros always helps even when it seems they purposely discourage us "nobodies" from even trying!

In the short time I've been involved in the pursuit, I've experienced many frustrations and setbacks. I've been let down, lied to and just plain blown off, yet it's the most challenging endeavor I've ever undertaken. I'm having a blast!

48 may be too old to begin this quest, yet I intend to continue till they carry me away. I will succeed. I will use my talents somewhere in the art world. I will continue to draw and create comics. Even if it's only within the small press circuit.

I have no illusions of becoming rich and famous, that's not my goal. My goal is only to be recognized, to have people enjoy my work and to continually improve upon my skills. It's these

things that people like yourself make it easier to achieve.

One question though. Why is it there are no major or even minor conventions held anywhere "locally"? Louisville and Lexington are good-sized cities, have hotels and venue space, plus are really centrally located to many major "hubs". Why can't we get one? Do it in conjunction with the Derby and ...?

Anyway keep up the good work. Till next time, keep the faith
Steven Doty

Steven,

You know, I look at that list of things I want to do in Sketch Magazine and I grimace sometimes. Why? Because there's only so much I can cram into an issue! But heck, I keep at it... We all do. That's because we love it. You obviously do, too. So, welcome aboard!

Some of the things I wanted to do, you may end up finding online when we get some things together so that anyone anywhere has some point of reference for comics. I might point you toward the Afterburn Media message board, even though you may not be online regularly, it's a great place to check out (as are several of the other message boards) for information, advice, crits and friendships!

I think all those ideas will see the light of day. That's the good news. The

other news is that I keep having more ideas. Could be worse, right?

Anyway, most of the pros I know are pretty good folks and may tell you the way it is. I have usually found some encouragement in there somewhere. Maybe a little exhaustion... Sometimes, that's from years of doing it and breathing comics and creating wondrous adventures that enthrall us, bringing us here to this moment when we can talk about this very subject. Don't sweat it. Keep loving it and keep at it.

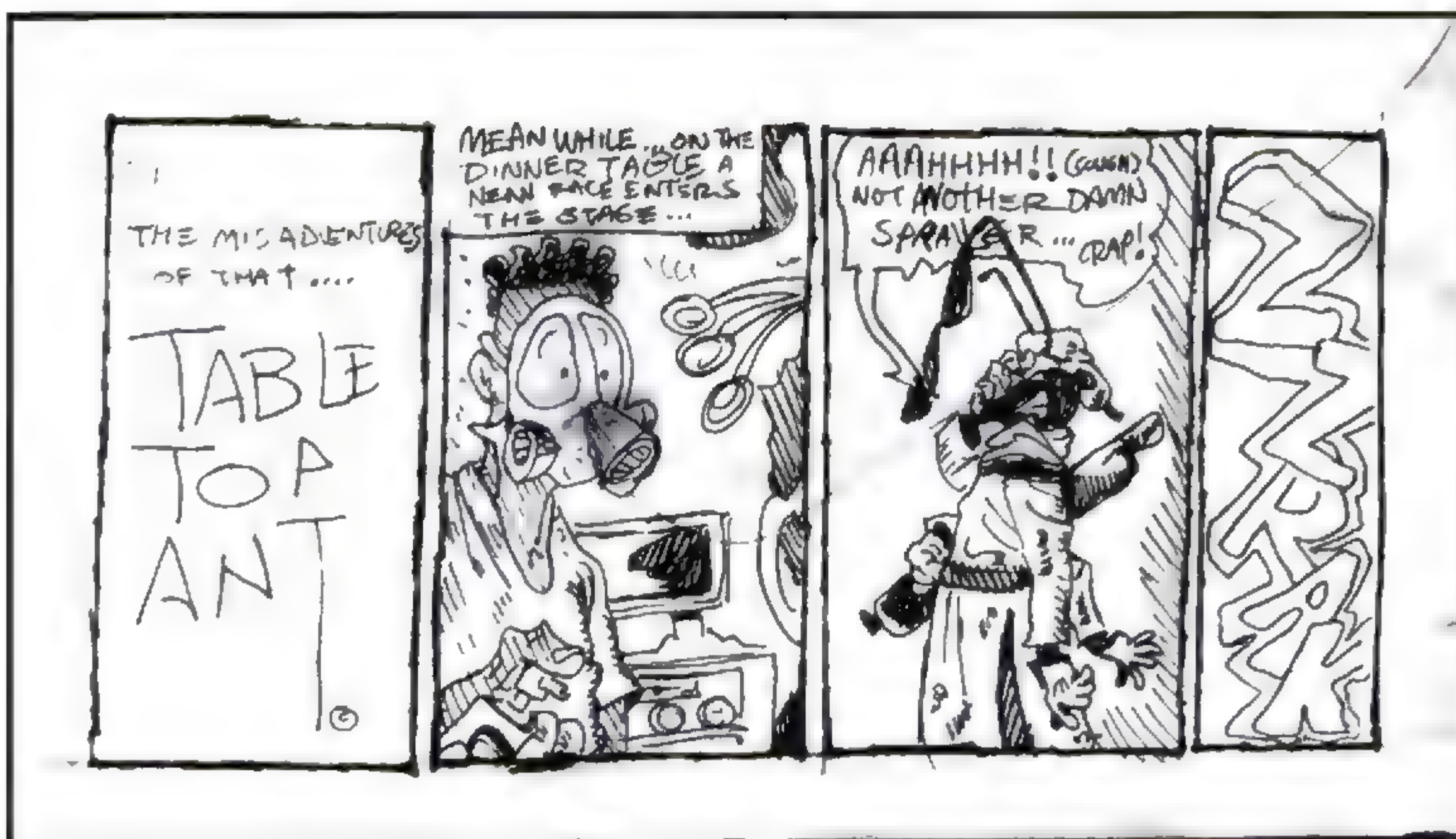
Venues: One of those that may have interest for you (and many other folks) will be coming up and be announced soon. Some of those books you've done may get some extra legs, so to speak, reaching folks in a way that isn't in print, but digital. Exciting times ahead!

Conventions: In September of 2009, expect Pop Culture Con in the Northern Kentucky/Cincinnati area. It's coming and may help fill some of that void!

And hey, look out for us dinosaurs. I'm 46 and Bob's 44. And we're still cranking away, doing what we love comics.

Thanks for a good letter.
Bill

Send all your letters and questions to:
Sketch Magazine, 166 Mt. Zion Road,
Florence, KY 41042
or email
sketchletters@blueinepro.com

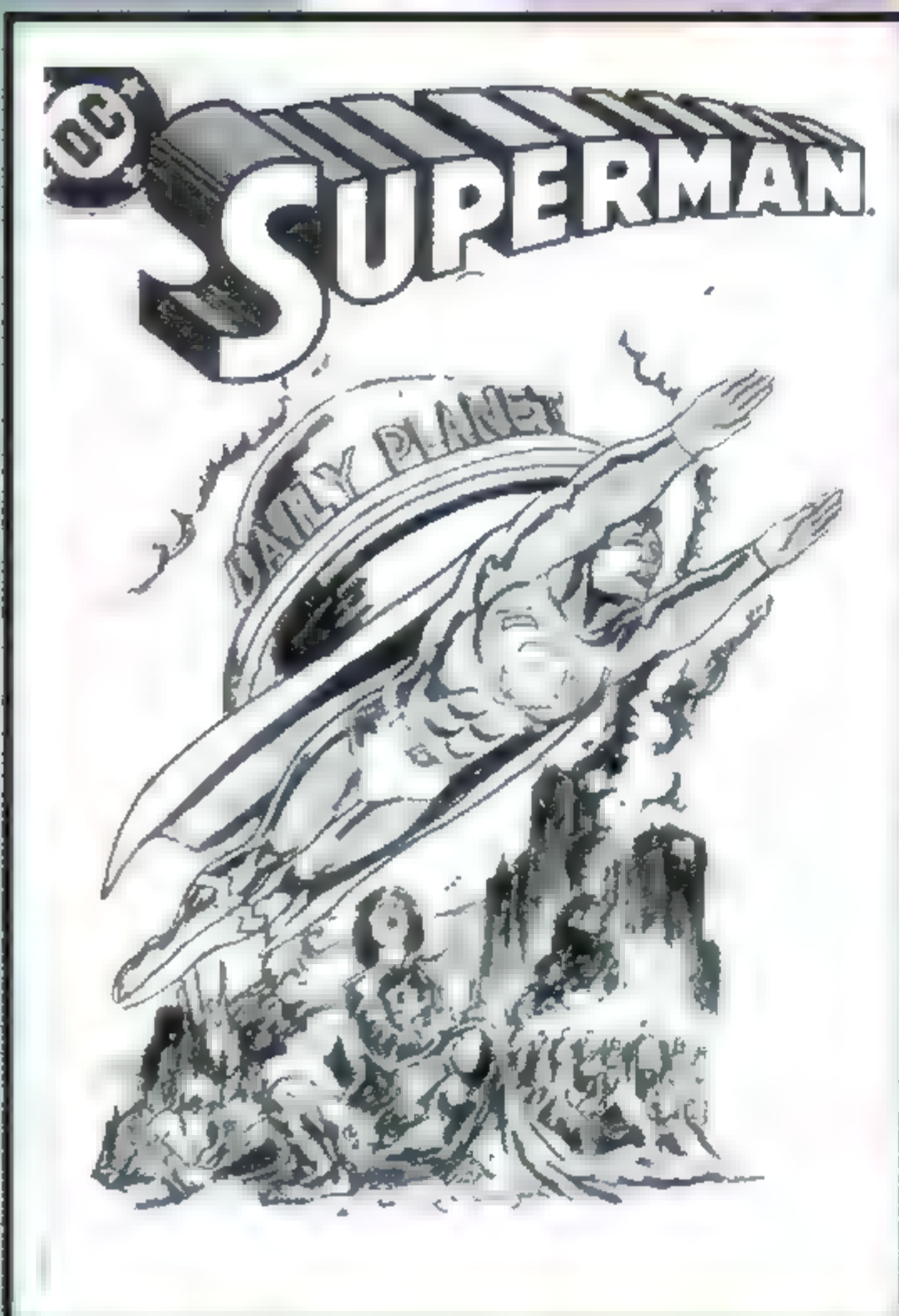


SUPERMAN DOOMSDAY ART CONTEST

WINNERS



by Rudy Garcia

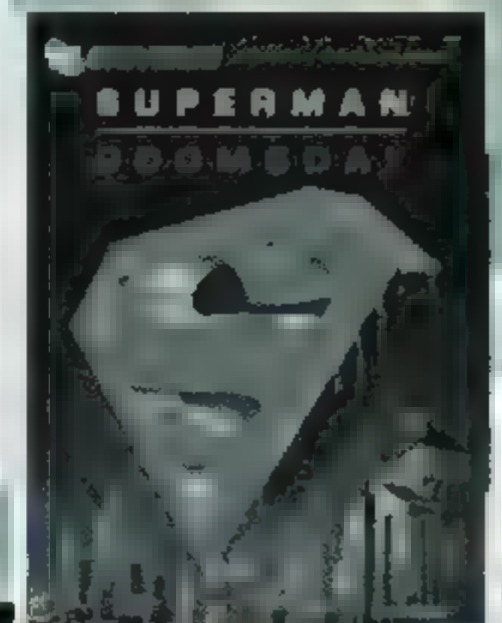


by William Beau



by Steve Lydic

NOW ON SALE!



Each winner receive a copy of Superman VS Doomsday Animation DVD.

Inkblots

INKING TIPS AND TRICKS

by Bob Almond

For you inkslingers out there sometimes it's the simple tips and shop talk that preps or benefits you more than my columns where I recount my personal experiences. So I try to mix & match topics and sometimes share something of value that you can apply to your own work. Along the way in my career I've discovered things and picked up some handy tips and advice from my fellow peers for you to consider.

Finger cots

When I started out I would put in as much as sixteen hours a day, seven days a week and this tended to not only build a nice callus on the side of my middle finger where the brush or pen tightly rested but it hurt like hell. I discovered finger cots at the pharmacy. They look like small condoms. They are used to place your finger inside usually to not expose a finger injury whether it be to food or whatever. I learned that by rolling it over my middle finger it lessened the pain and if I placed a small piece of cotton inside it over the callus I was pain-free. I find that I don't need these anymore but maybe someone out there does.

A red pen or pencil

From an inking mailing list I read inker **Robin Riggs** describe how he picked up a tip from

Mark Farmer. It was to mark a red dot with a red pen or pencil next to an error to fix later. This was huge for me because I'm someone who can't find my mistakes if I wait until later. I used to have to stop every time I erred so as to use correction fluid and obviously this disrupted the work flow pace. Now the marked areas popped off the page for me to cover up. But I learned not to use red markers because they weren't easily covered up even after several applications of paint...not that they show up in scans (like non-photo blue lines -see next item) but I personally don't like those red marks remaining on a completed page. Personal quirk I guess.

Blue pencil

Somewhat related to the last tip, sometimes a pencil artist will use an eraser to make lines or shapes over pencil lines or textures. While a pencil art photocopy is fine reference when you're ready to simulate those white lines with white paint, I've found that using a non-photo blue pencil to draw those lines or shapes that were erased leaves a good reminder of where to apply the white paint. Of course, this is the same pencil that some pencilers use to sketch their layouts on the page before rendering the tight details because the scanner/

camera doesn't pick up those lines.

A sock

Yes, a sock. That you would wear on your foot. I also read about this on the **Yahoo Inkwell** mailing list. The question was, I believe, how to limit the pencil lead graphite from caking on the underside of your hand while inking or smudging the graphite with it or smearing sweat or oils from your hand onto the art. While a common tip is to start the page from the bottom and work right to left another was to take a sock and cut it in half horizontally across around where the arch is. Then you can wear the sock over your inking hand so that it covers your wrist and hand leaving only the fingers exposed. Then you can periodically wash it to remove the graphite or chuck it for another one. One drawback: it's kind of hot to wear socks on the hands in the summer.

Rotating pages

Sometime you have good days. Sometimes, not so much. On those bad days (or mornings, or evenings, too much caffeine moments, etc.) you can't ink a straight or steady line so you may rule lines instead or fill in blacks. Another trick I heard about is that, if you have multiple pages available, you can do

a panel or two or 'easy' stuff on one page and then do the same with another. And then when the day gets better you can go back to all of those challenging panels and areas. This is why if I'm having a steady hand, I'll do all of the hair on pages first. By jumping around neither the penciler, the editor, nor the reader should notice any glaringly crappy pages with shaky line work. Not that I ever have those...

Starscapes

I heard early on that when **Walt Simonson** first did starscapes during his early days on Marvel's *Battlestar Galactica* he would draw the small circles of stars and would then fill in the blacks with pencil for the inker (or himself) to work over. He later learned the trick of leaving the penciled note "Black with stars" or "BWS" so that an inker, after filling in the spaces with black ink, can either dot in the stars by hand with white paint or apply low tack frisket sheets over the art to cover the areas that don't have stars on them and cut out the areas that you did want exposed with an X-acto blade. Then you spatter white paint into those areas with an old toothbrush. This story made me feel better and realize that I wasn't the only one that started out not knowing stuff.... so did the legends.

Post-it notes

Speaking of frisket sheets...I find that if you want to mask off small areas so that freehand

ink strokes don't go outside a boundary, you can cover those small areas with post-it notes. I've tried to use tape in the past but sometimes the lifting of the tape, even magic tape, can lift some ink or even the board. (Although, to be honest, sometimes even the low-tack frisket sheets do this so you need to be careful.)

Beverages/ liquids

Always keep them on a table on the side of your working hand. Never carry any liquids like a drink or ink across the work-table. It's simply tempting fate that you will one day ruin the page of art.

Ironing

I've heard repeatedly over the years that if your art board is wrinkled/creased or if moisture from humidity causes the ink to bleed on the page you can iron the page. Supposedly, if you place a lightly-moistened towel between the back of the board (facing downward on the ironing board) and the iron and quickly run the iron over the desired section(s) it will help the problem. But I cannot substantiate this personally from experience so always test such practices before actual application.

That's all I could think of off the top of my head this time around. However, as an addendum, I have some corrections or changes to mention after my first column "Tools and Brands" was written in *Sketch Magazine* #30

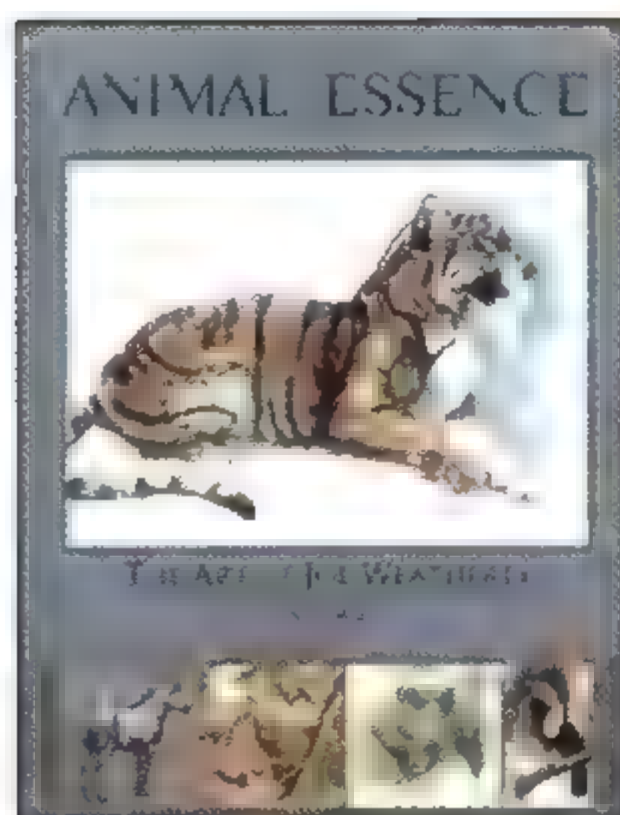
I mentioned that I'd been making good use of a Raphael Kolinsky brush at the time but I've been back to Winsor & Newton brushes for way over a year now.

I mentioned using Pitt markers size 'M' for ruling panel borders but I changed back to using my Mars-Staedler rapidograph (size 1.0/ 3 and a half/ or the > 'black' cap) because the marker faded from use too easily and wasn't opaque enough. While cleaning them is always unpleasant, the rapidograph leaves a fluid, dark black line that I like for this.

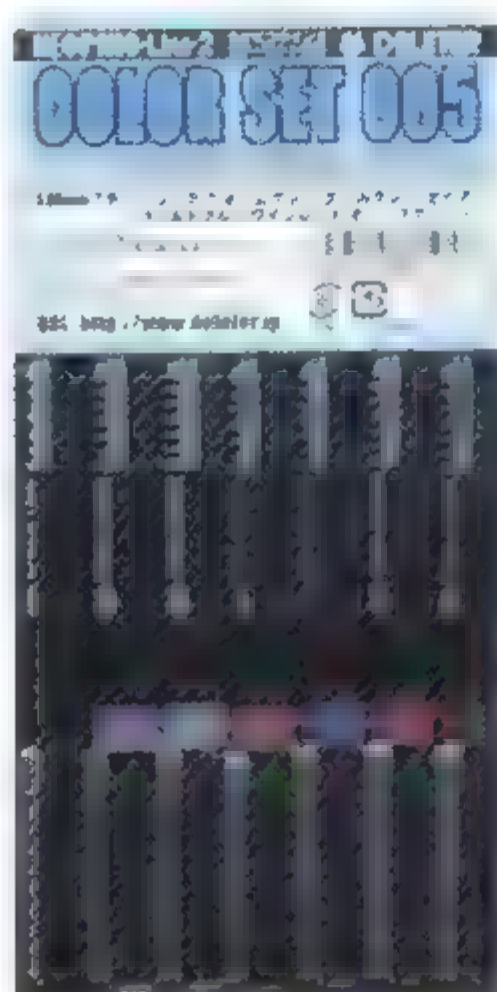
I mentioned using various Koh-i-noor inks to ink with my brush. Since then Koh-i-noor ink 3074-F Rapidomat ink was cancelled after the column was written. Also since then, while I still use them to fill my rapidograph and fill in large, black gutter spaces and starscapes, etc., I have found myself very happy with using Speedball Super Black ink with the occasional need to mix in some distilled water.

That's all for info this time around, Inky-dinks. If you have your own tips to share with the inking community please feel free to share and let us know about them by emailing me at "Inkblots" at bob@almondink.com

BOOKS, TOOLS, ETCETERA...



ANIMAL ESSENCE THE ART OF JOE WEATHERLY
By Joe Weatherly
Weatherly Studio \$40.00



DELETER NEOPIKO Line 2 COLOR SET 200
2.0 mm/Black, Warm Gray, Cool Gray, Sepia, Cobalt Blue, Wine Red, Olive Green
\$21.38

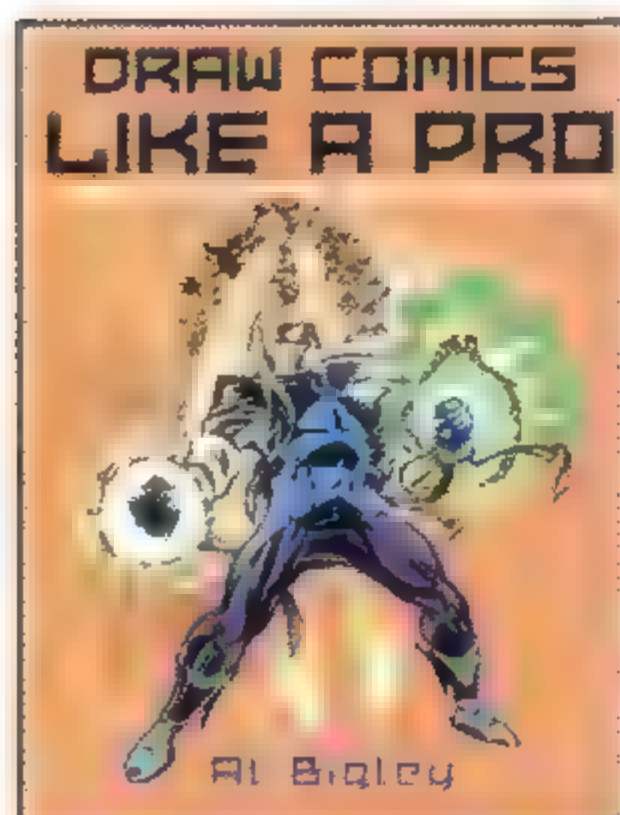
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DELETER NEOPIKO Line 2 COLOR SET 005
0.05 mm/Black, Warm Gray, Cool Gray, Sepia, Cobalt Blue, Wine Red, Olive Green
\$21.38

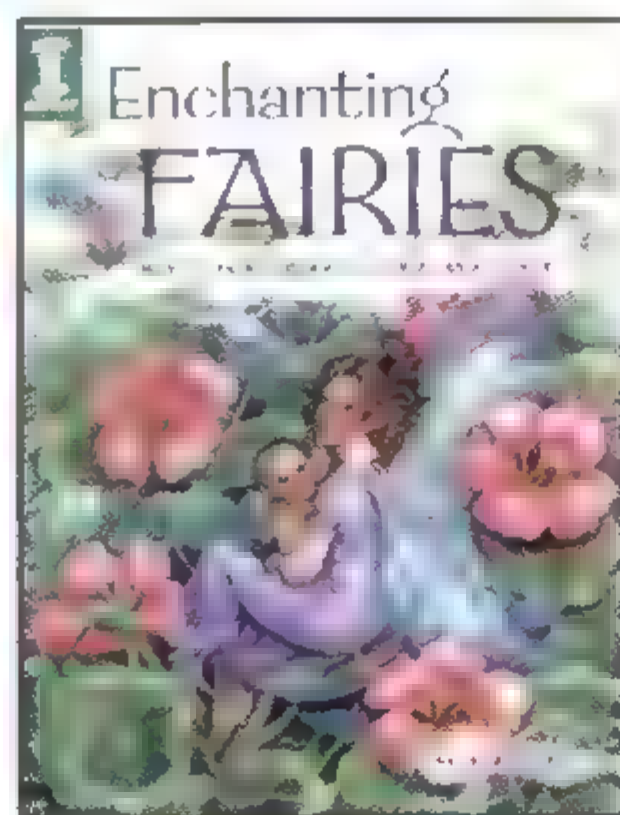
DELETER NEOPIKO Line 2 BLACK SET
Black 10 pcs / 0.03, 0.05, 0.1, 0.2, 0.3, 0.5, 0.8, 1.0, 2.0 mm & Brush
\$30.55



HOW TO DRAW NOIR COMICS
The Art and technique of Visual Storytelling
By Shawn Martinbrough
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DRAW COMICS LIKE A PRO
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\$19.99



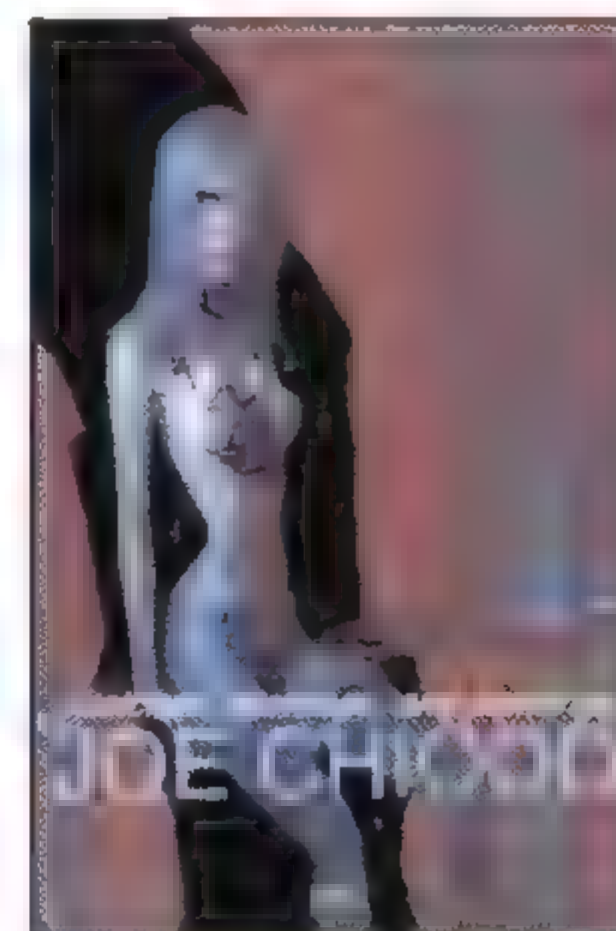
DRAWING DRAGONS AND THOSE WHO HUNT THEM
By Christopher Hart
Watson-Guptill Publication
\$21.95



EXCESS THE ART OF MICHAEL GOLDEN Comics' Inimitable Storyteller and How He Does It
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HOW TO DRAW CHIBI
By Rob Espinosa, Robert Acosta
Antarctic Press
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SKETCHES, DRAWINGS, AND PAINTINGS JOE CHIDO
By Joe Chiodo
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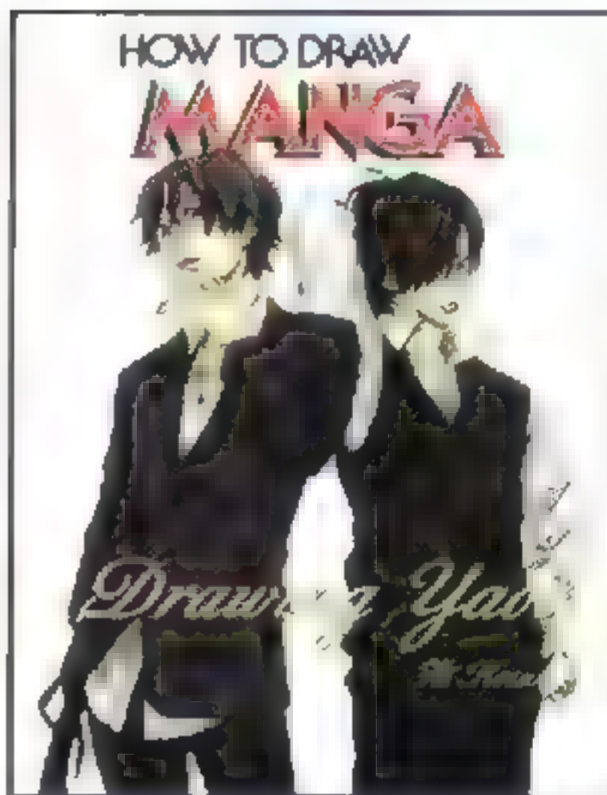
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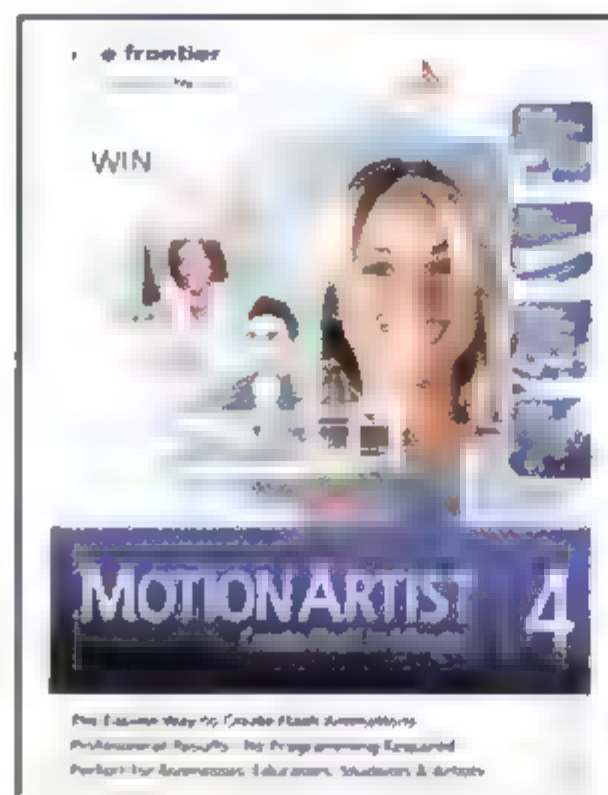
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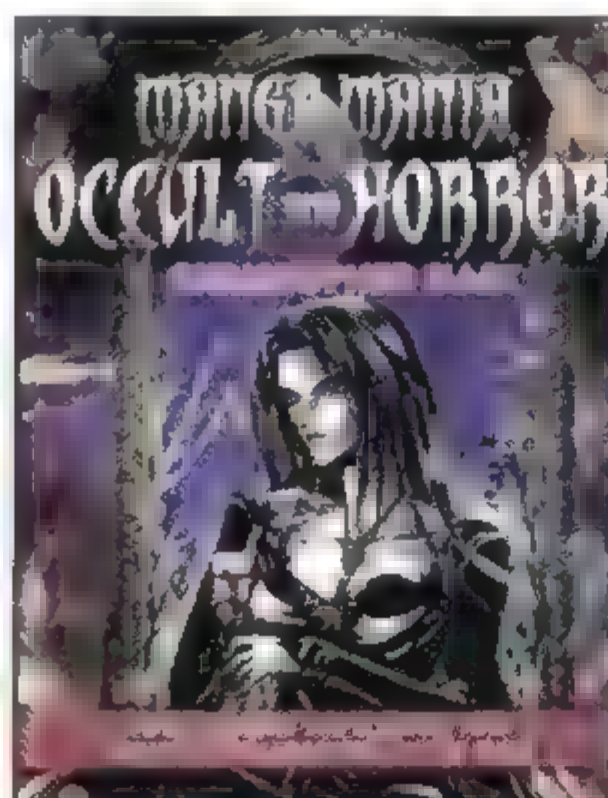
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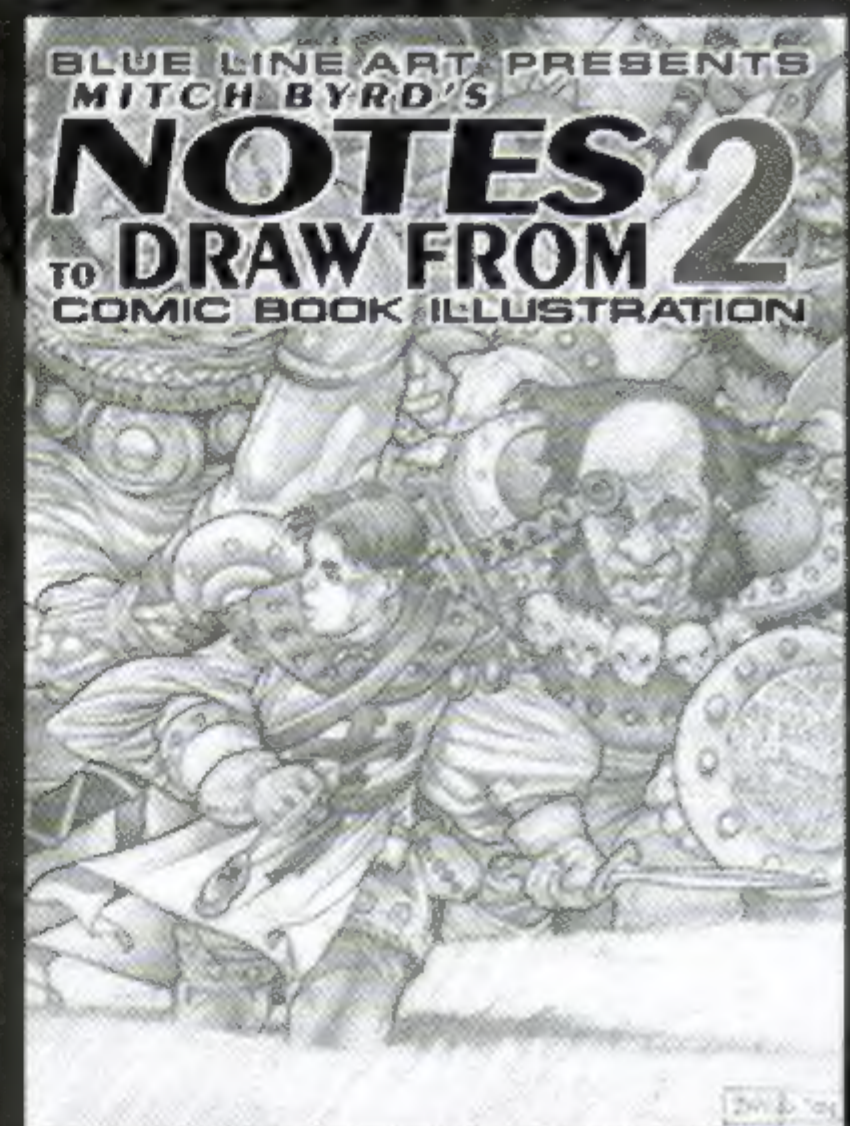
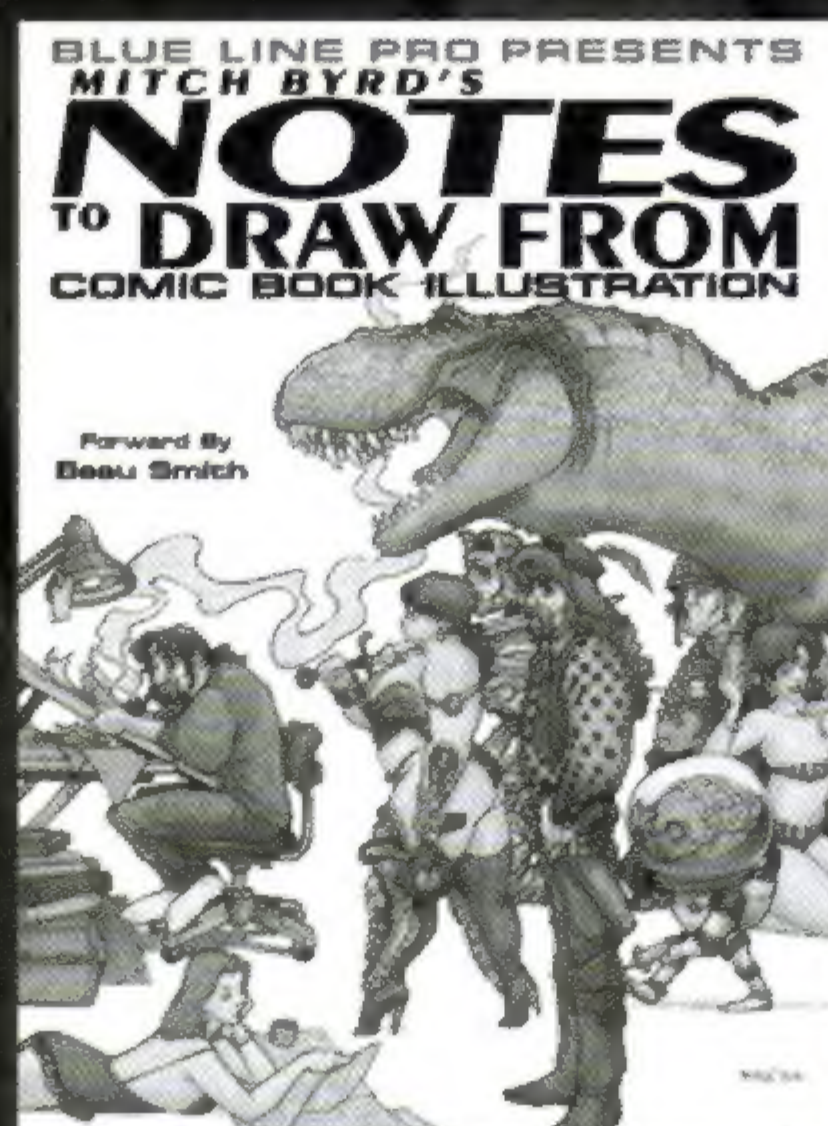
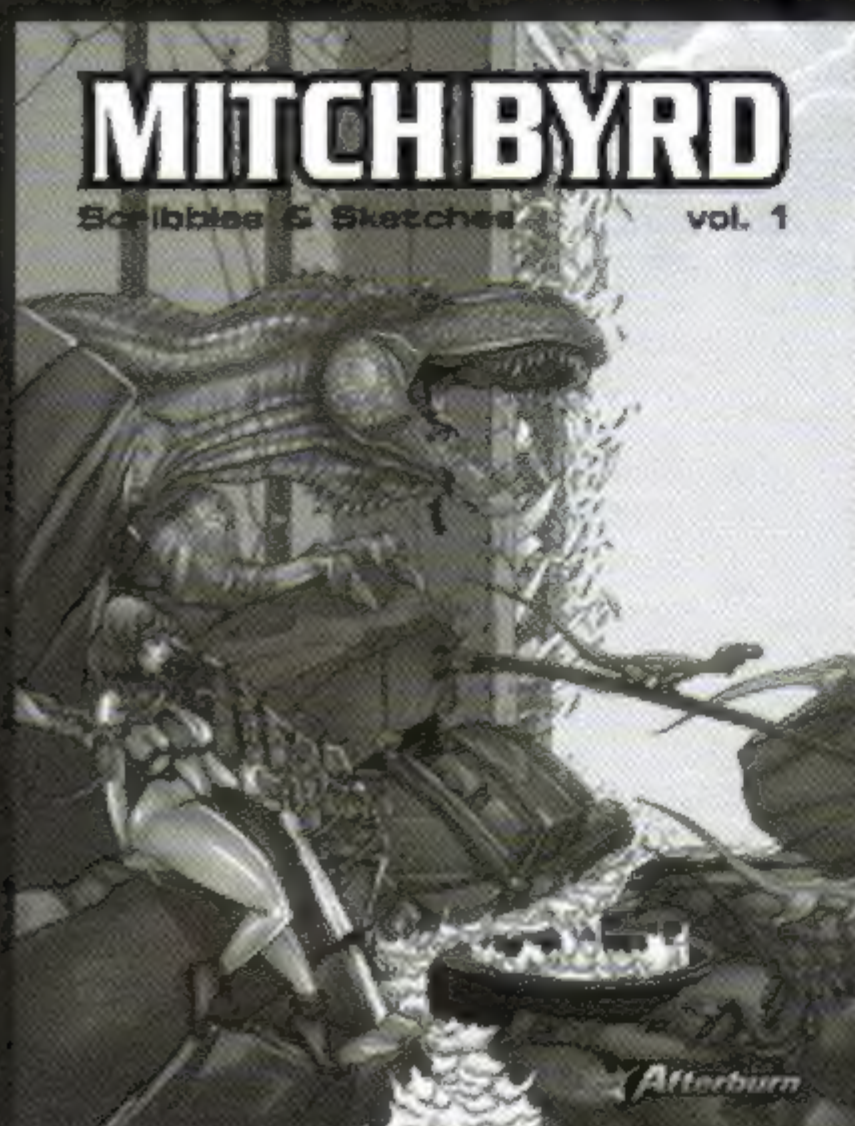
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